THE JAPAN MAGAZINE

A REPRESENTATIVE MONTHLY OF THINGS JAPANESE

FEBRUARY 1913

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PROPRIETOR
Seishin Hirayama

MANAGER
Y. Bryan Yamashita

EDITOR
Dr. J. Ingram Bryan

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THE PREMIER OF JAPAN: PRINCE KATSURA AND FAMILY. *Le Premier Ministre. Der Minister-präsident.*

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THE JAPAN MAGAZINE

VOLUME THREE FEBRUARY, 1913 NUMBER TEN

THE NEW IMPERIAL CABINET

THE fall of the Saionji ministry, ostensibly due to a deadlock over the question of increasing the army in Korea by two divisions, was in reality the result of a vital divergence of opinion between the *Genro*, or Elder Statesmen, and the cabinet over certain matters of national finance and principles of foreign policy, aggravated, perhaps, to some extent by clan jealousies. Since the death of Prince Ito, Prince Katsura has been regarded as the custodian of policies essential to the present status and ambition of the nation, a man in whose hands lies the destiny of modern Japan. His plans have been the only ones that have worked, and his consummate tact and almost superhuman administrative ability have delivered Japan from her enemies and placed her among the first-class powers. Such achievements are, of course, always regarded as under the auspices and by virtue of his Majesty, the Emperor, as father of the people, and the prime mover in all matters vital to the nation. Now, it is well known that two of the more important planks in the Katsura platform, namely a firm foreign policy and the support of a sinking fund for the redemption of national indebtedness, were allowed to fall into desuetude by the Saionji ministry. It was understood when Prince Katsura handed over the reins of office to his successor, that these important features of his policy were to be adhered to and faithfully enforced. As soon as the Saionji cabinet assumed toward Japan's foreign policy an attitude of *laissez faire*, and decided to abandon the idea of reducing the National debt by 50,000.000 *yen* a year, its fate was sealed. The supine attitude of the late ministry with regard to the situation in China has been the talk of the nation, and for months has made the Foreign office the butt of the press. The resolve to drop the sinking fund and devote the money to a reduction of taxation, soothed the public mind in that direction, but it aroused the opposition of those who regarded the reduction of the national debt as an essential factor in the continued progress of the nation. Matters of such vital import could not be overlooked by the Elder Statesmen, in whose hands Japan has attained unto her present achievements in war and peace. There is much complaint on the part of those who regard the action of the *Genro* as a reflection on the Constitution, which places the responsibility on the Imperial

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Diet; but even a reflection on the Constitution is a lesser evil than the abandonment of a policy vital to national interests. It is the Elder Statesmen, rather than the people or the Diet, that have made Japan what she is to-day, one of the foremost nations of the world. The Elder Statesmen are to Japan what Togo was to the naval encounter with Russia, and Nogi to the land campaign in Manchuria. They furnish the key to the position, and to ignore them or depreciate the part thay have taken and are still taking in the making of Japan, is a fatal mistake. The ruling powers within the Japanese Empire, and even those who criticise the *Genro*, are well aware of the dependence of the nation on their good offices and administrative ability; and were it not for this consciousness universally felt, the Elder Statesmen would soon be deprived of all influence in national affairs. The better element of Japanese civilization is keenly sensible of the nation's indebtedness to the *Genro*; and no one is so heedless of the country's good as wrench the nation's future from the hands of those in whom the late Emperor had such unbounded confidence as pilots of the ship of state. Modern Japan is a monument to their fifty years of faithful coöperation with the great Emperor passed away; and Japan is in need of them still. Consequently, though there is a considerable degree of prejudice against what is by some regarded as the undue influence in national politics of the Elder Statesmen, the nation is not yet so reckless as to cut loose from them, and thus despise the counsel of the old men. Opposition to their policy and their will was the rock on which the Saionji ministry was wrecked; and now with the formation of a cabinet more in accord with the policy of the Elder Statesmen, a policy, be it rememebered, that has made Japan what she is in the modern world, the surcharged political atmosphere has been left clearer, and national progress will resume the even tenor of its way.

To any one who has followed the discussion in the vernacular press during the recent cabinet crisis, it must appear evident that the *Genro* alone had full grasp of the situation. With the press and public it was for the most part a constitutional question. The Minister of War wanted to increase the forces in Korea by two divisions, and the cabinet refused to concur. The Minister of War then resigned and the Army, from which alone his successor could be chosen, boycotted the cabinet and the portfolio could not be filled; and so the Army had the nation by the throat, which is contrary to the Constitution, a document that gives the representatives of the people a voice in the national outlay. These are the facts, but they give no indication as to the underlying causes that gave rise to them. We may account for the killing of a man by saying that a tree fell on his house and the house collapsed on the man, and a beam took him in the head and he died; but this is no true account of the incident. Until we know why the tree fell, we do not get at the root of the matter. The fact that the public viewed the matter for the most part from the outside and took so superficial an attitude, indicated the importance of leaving the destiny of the Empire in the hands of the Elder Statesmen. Inability to appreciate the attitude of the *Genro*, and failure to percieve the policy that moves them, are in themselves but proof that the nation is not fully ready for democratic interpretations of the Constitution. Herein is seen the profound insight displayed by the advisers of the Emperor, who would rather appear to contravene the constitution than risk the future of the Empire in unsafe hands.

The rashness of entrusting the future of Japan to the bedlam of conflicting parties now lifting up their voices in the political arena of the nation, may be inferred from a brief survey of the hopelessly divided front they now present, in the face of so many questions awaiting solution. Behold then the divided ranks of Japanese political parties, and hear the babel of contending voices the new cabinet will have to meet in the present session of the Imperial Diet. In the House of Peers alone there are six distinct parties. The *Kenkyukai*, numbering 107 in membership, may be regarded

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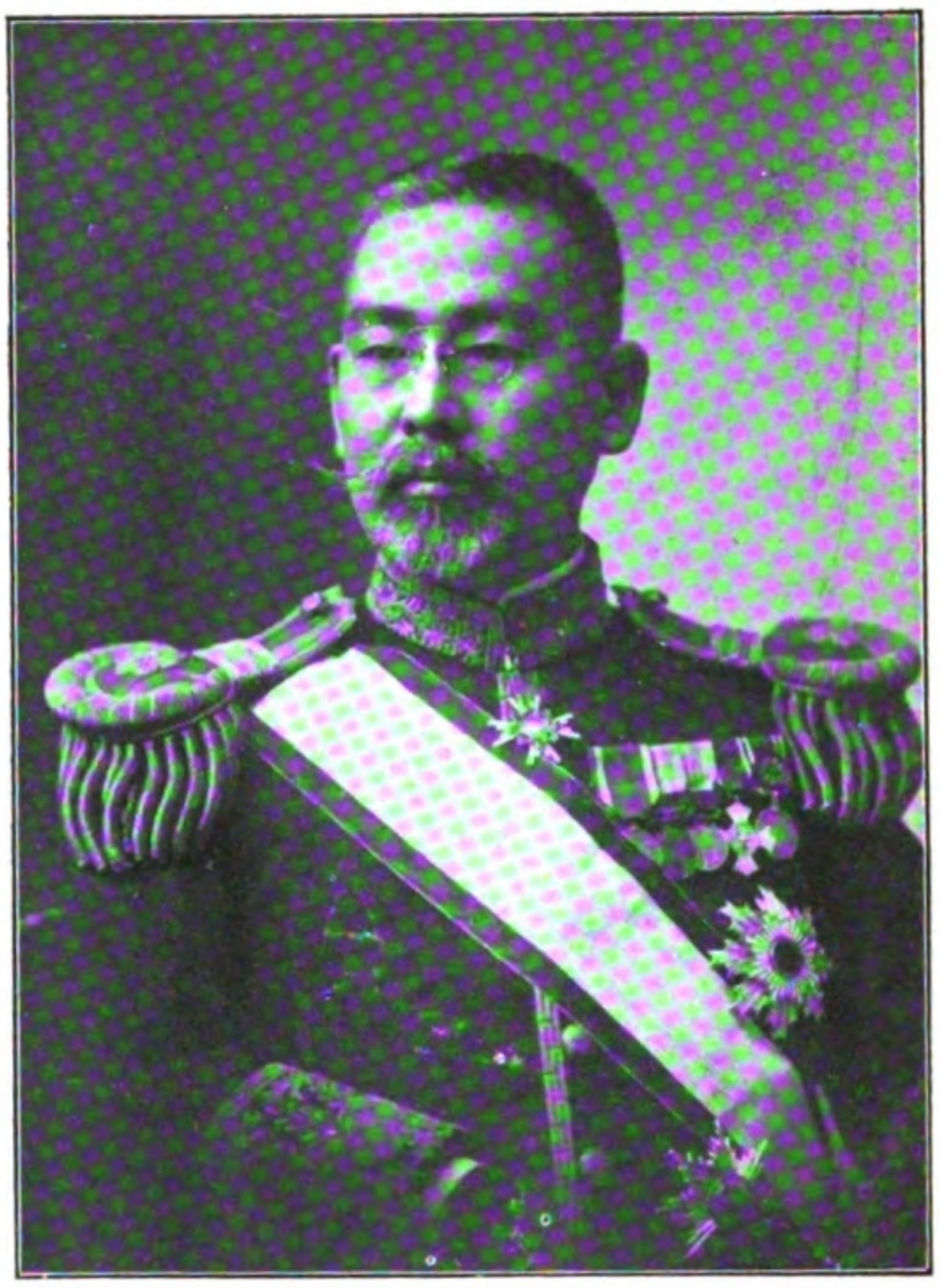
MINISTER OF THE NAVY. *Le Ministre de la Mrrine. Der Marineminister.*



BARON GOTO
MINISTER OF COMMUNICATIONS. *Le Minister des Communications. Der Minis'er der Verkehrswesen.*

VISCOUNT OURA
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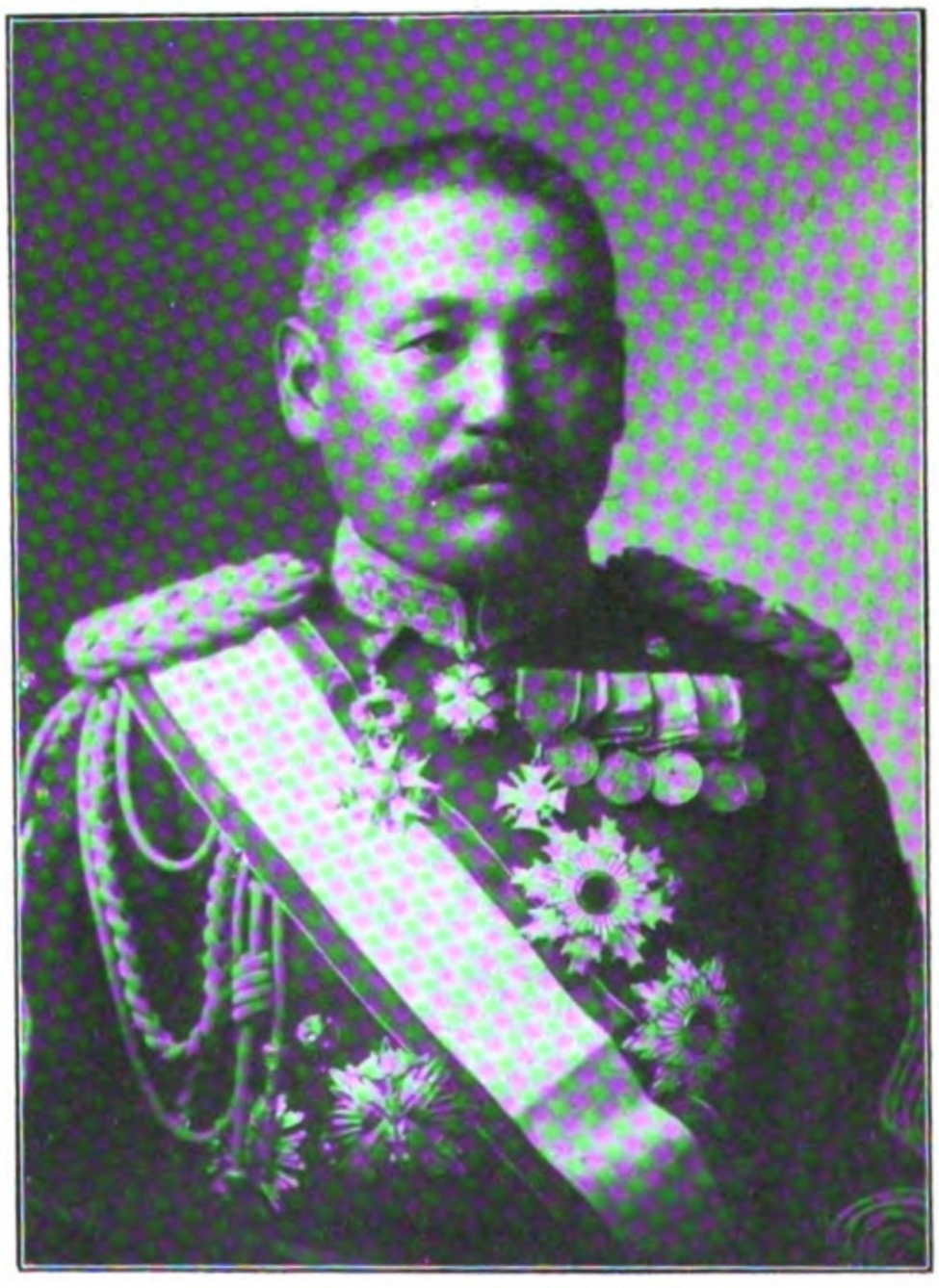

GENERAL BARON KIGOSHI
MINISTER OF WAR. *Le Ministre de la Guerre. Der Kriegsminister.*

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MINISTER OF EDUCATION *Le Ministre de l' Instruction Publique. Der Minister des Unterrichtswesens.*

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as the supporters of Prince Katsura. Then there is the *Koyū* Club, with a membership of 27, who are supposed to sympathize with the *Seiyukai* in the lower House. The other four parties of the upper House are divided as follows: *Chawakai*, 62 members; the *Mokukai*, 10; *Doyokai*, 28; and the *Shingai*, 12 members. Nor is there any less disparity of policy evident in the House of Representatives, where the ranks are broken up into at least five more parties, all at loggerheads. Here the *Seiyukai*, or Constitutionalist Party, command the majority, numbering 215; and next comes the *Kokuminto*, or Nationalist Party, with a membership of 88. The *Chuwō* Club, which is under the leadership of Baron Oura, the new Home Minister, has a membership of 34, and the *Doshikai* has 36; while all the rest are more or less independent. Imagine how the Imperial Constitution would be interpreted if left to the medley of divergent opinion represented by the Imperial Legislature. Surely the determination of the bureaucracy to hold on to the control of national affairs for a while yet, is the surest guarantee of the nation's future safety.

To find a way out of the complexity of opinion, and no opinion, that faced them, was no easy task for the *Genro*. The whole thing was left to the *Genro*, for the cabinet threw up the responsibility and the Emperor was left to call upon some one to form a new ministry, or leave the country without a government. Had the *Genro* not come to the rescue then who would have done so? His Majesty was loath to call Prince Katsura from his position of retirement as adviser to the Sovereign, though in the opinion of most thinking persons, there was no other man equal to filling the breach. Other names were mentioned, to be sure; General Baron Terauchi, Viscount Hirata, Admiral Baron Yamamoto; and Marquis Matsukata was even asked to undertake the formation of a new cabinet, but had to decline the task on the score of health. It was now felt that as all eyes were turned on Prince Katsura he was the only man left who could save the situation. And so for the third time in a few short years he had the honour of being entrusted by his sovereign with the formation of a new cabinet. With his brilliant triumphs in war and diplomacy, as well as in national policy generally, still fresh in the public mind, his return to power was welcomed by all the saner elements of the nation. Owing to the persistence of a critical situation in China, the growing influence of Russia in Mongolia, and the uncertainty of Japan's policy anent thereto, Prince Katsura is the right man in the right place as leader of the government. Not only so, but his masterly manner of dealing with national finance will prove a wholesome influence in the present situation, when there is a cry for naval and military expansion drowning the old cry for retrenchment and reduction of national taxation. His hand was soon seen in the announcement that he would not permit matters of national defence to become a petty clan dispute, but would appoint a council of national defence to decide the needs of the nation in matters armamental. Thus the man placed at the head of affairs in Japan, is the man most familiar with the national situation, and the man least fearless in dealing with it. Called to the side of the young Emperor so suddenly deprived of his illustrious father, Prince Katsura gave up all political ambition and retired from the world. Now he responds as readily to the call to come forth and enter the lists for further fray in the political nnd diplomatic arena, to guide Japan on her critical course toward the supremacy of the Far East. The Imperial mandate went forth to him and he hesitated not to obey.

Prince Katsura's long and distinguished career as a soldier, diplomat and statesman, gives the nation unbounded confidence in his resourcefulness and judgement. He is, in fact, a whole cabinet in himself; though, lest anyone should suppose him to wish it so, he has included in the personnel of the new ministry considerable independent elements of supreme ability. But as a master of men and a pastmaster in statesmanship, he is expected to lead the nation to triumphs in the future, no

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less glorious than those marking his past régime. There stands to his credit a list of achievements sufficient to equal if not excell even the most remarkable records of modern times. In 1886 when he was Vice-Minister of War, he reorganized the entire Japanese army; and the labour of placing it on a thoroughly modern basis was accomplished by his conspicuous ability. Later as Division Commander the nation recognized in him an organizer and administrator of unusual acumen and despatch; and as Governor-General of Formosa in 1897 he showed equal facility in the consummate management of civil affairs. No one wordered, therefore, when he succeeded Prince Ito as Prime Minister in 1901. In this new capacity Prince Katsura showed himself an able politician and leader of men. The first Katsura cabinet, which lasted four years, immortalized itself in Japanese history by conducting to a successful conclusion the Anglo-Japanese Alliance, and the great naval and military campaign against Russia. The second premiership of Prince Katsura was made memorable by the revision of foreign treaties, the complete restoration of national autonomy, the renewal of the Anglo-Japanese Alliance and the annexation of Korea, for which distinguished services, the then Count Katsura was created Prince by the Emperor.

The new cabinet acquires no small additional strength by including in its personnel so able a man as Baron Goto, the new Minister of Communications. For executive ability and successful achievement Baron Goto is scarcely less famous than his chief. The new Minister of Communications held the same portfolio in the second Katsura cabinet; so, in selecting him for the same position again, the premier chose a helper well tried and known. Baron Goto began life in the medical profession, but he early displayed so unusual a degree of administrative ability as director of the Sanitary Bureau and in other ways, that the government could not afford to do without his services higher up; and in 1897 he was appointed civil governor of Formosa under the late Count Kodama as Governor-General. The latter left most of the administrative duty to Dr. Goto; and for ten years the authorities witnessed under his management the remarkable development that has marked the progress of Japanese rule in that island. Not without reason has Baron Goto from that time been called the maker of Formosa. For these distinguished achievements he was created Baron by the Emperor, and soon afterwards was appointed President of the South Manchuria Railway Company, an institution that had to bear the brunt of taking up the wreck of the work laid down by Russia in that territory and placing it on a sound and successful basis. It was a foregone conclusion therefore, that when Prince Katsura again assumed the reins of government, Baron Goto would become one of his chief lieutenants.

That a man of such conspicuous ability and political independence as Baron Kato should have been selected by Prince Katsura as Minister of Foreign Affairs in the new cabinet, is significant proof of the representative character of the new ministry, and the best answer to those who are wont to regard the premier as determined to run the government wholly after the counsel of his own will. Baron Kato has had a long and distinguished experience in the Foreign Office in Tokyo, and as more than once Japan's ambassador to the Court of St. James. His intimate association with the wealthy Mitsu Bishi interests will tend to give financiers confidence in that aspect of the new cabinet's policy; while his great popularity as the representative of Japan in London, will bind the new ministry to the Anglo-Japanese policy; nor will his experience in London fail him in working out with Japan the mutual interests of the two countries in East Asia. There are those who foresee danger in the wonted attitude of independence with which Baron Kato has viewed political matters in the past; for it will be remembered that he resigned as Minister of Foreign Affairs from a former Saionji cabinet on account of disapproving of the nationalization of railways. The counsel of a man of this stamp cannot

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fail to prove wholesome in a cabinet generally regarded as predominately bureaucratic; and will tend to create confidence in the minds of Japanese and foreigners alike.

Another strong man in the new cabinet is Viscount Oura, Minister of Home Affairs, a man who has risen high in counsels of state through sheer force of fine character and natural ability. Though a Satsuma man, he has no clan prejudices, and early attached himself to Prince Yamagata, leader of the Choshu clan. In Viscount Oura, therefore, the two great clans meet and well harmonize. In the first Katsura cabinet he was Minister of Communications; while in the second he held the portfolio of Agriculture and Commerce. The sympathy of the new Home Minister with western ways may be inferred from the opinions expressed by him after his last visit to Europe, when he held up to his countrymen the spirit of efficiency and fairplay that characterized trade and commerce in Great Britain and the United States.

Baron General Kigoshi, the new Minister of War, holds a seat in the cabinet for the first time. In undertaking the task abandoned by his predecessor, the new Minister faces no light responsibility. But with Prince Katsura's consummate tact and generality the way will be made smooth and all interests decided in the spirit of sanity and patriotism. General Kiyoshi graduated from the military college in Tokyo and then spent some time in the study of military affairs in Germany. On his return he was made Chief of Staff in the 3rd Army Division under Prince Katsura in the China war. In 1898 he was made a Major-General, and greatly distinguished himself in the Boxer rebellion in 1900. For distinguished services in the Russo-Japanese war he was raised to the peerage; and at the time of his appointment to the cabinet General Baron Kigoshi was commander of the 1st Army Division.

As for the other members of the cabinet most of them are also new men, but of more or less ability and experience in administrative affairs. The new Minister of Finance, Mr. Reijiro Wakatsuki, was formerly Vice-Minister in the second Katsura dabinet; and as Japan's financial agent in London he won confidence as an able and far-seeing financier. Mr. Nakashoji, the new Minister of Agriculture and Commerce, is a lawyer by profession, and won some distinction later as a railway director, and finally became Vice-Minister of Communications in the second Katsura cabinet under Baron Goto as chief. He is regarded as one of the rising statesmen. The new Minister of Education, Mr. Kamon Shibata, has had experience as chief secretary of the first Katsura cabinet, and under the second Katsura ministry was President of the Colonial Bureau. Apparently he has had no experience as an educationist. Mr. Itaru Matsumuro, the new Minister of Justice, has had some experience as a judge and a procurator of the Supreme Court, and though he is not well known to the public, it is believed that he will make a capable member of the cabinet. Admiral Baron Saito, as Minister of the Navy, consented at the special request of the Emperor, to retain his portfolio; and as head of the Naval Department for three successive ministries, he is too well known to need any extended reference. Next to the premier himself, Baron Saito is one of the most capable and experienced members of the new cabinet, a fact well borne out by his successful career in the Navy and by the Imperial confidence shown in specially requesting him to retain office in the new cabinet. On the whole it may be said that the 3rd Katsura cabinet is an exceptionally strong one; and as its responsibilities are no less onerous than any of its predecessors, its policy and achievements will be looked forward to with much interest by the nation, and the world at large.

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MODERN JAPANESE ART

By TERUO HIRAKI

JAPAN is well keeping up her reputation as a land of art and artists; for not only are masters in every department of aesthetics as numerous as ever, but exhibitions of their achievements from time to time attract unceasing interest. Apart from the various exhibitions given regularly each year by the different art societies of Tokyo and Kyoto, there is a national exhibition of fine art under the auspices of the Department of Education, held in Tokyo every autumn, when the year's masterpieces are adjudged and placed on view. The pieces are ranked in three classes; and the hanging committee are extremely strict in awarding prizes, nothing being admitted into even the lowest class without some exceptional merit. As nearly 2,000 specimens of the nation's art achievement for the year are offered for exhibition it may be regarded as the Olympic contest of the art forces of Japan.

And the intense interest of the public in the achievements of the nation's painters and sculptors is scarcely less sincere and sustained than that of the artists themselves. From the opening to the closing day of the exhibition this year, a period extending over a space of some two months, the stream of visitors paying admission was never less than 4.000 daily; and on certain days it was as high as 13,000. In the face of such abounding enthusiasm among a poor and busy people for things not purely utilitarian, no one can suppose that the Japanese taste for art is on the decline.

Now what came these crowds out to see? Were they rewarded for their trouble and perseverance? And were they capable of judging and appreciating what they came out to view? To appreciate the responsibility of undertaking an answer to these questions one must realize the tremendous amount of discussion the exhibition aroused in the press, and what a very difficult task the judges had in satisfying the public as to the justice of their verdicts. The faculty of artistic discernment may have been somewhat defective in the Committee of Selection, or it may have been a little over-nice in certain cases, but on the whole it may be taken as representing the present Japanese standard of opinion; and that standard is the crucial point in this discussion. It is somewhat significant of the committee's circumspection that out of 1,764 pieces offered for examination, only 187 were deemed worthy of a place in the galleries; and of this total, 1606 were paintings, only 109 of which the Committee allowed to be hung. Some 47 of these accepted paintings represented the art of old Japan, and 62 pictures the new schools, which are now feeling after modernism in Japanese art. Paintings in wholly western style numbered 740, but no more than 51 of these passed the scrutiny of the judges; and out of 78 examples of the sculptor's art, only 27 were admitted to the exhibition.

Taking a survey of the exhibition as a whole, one saw at once that the old coventional schools, with their dead formulae and unprogressive conceptions, were on the decline, not so much in skill as in popularity. This was seen not only in the fact that they were represented by only 285 out of the total number of pictures offered, but also in the fact that even of these, the judges found merit in no more than 113, and even these with the exception of 47, showed more or less foreign influence. Now so small a number as 47 in purely Japanese style out of a total of 1686 pictures offered, shows which way the wind blows in modern Japanese art. It is further interesting to note that out of so large a proportion indicative of western influence, the predominant feature is not mere slavish imitation, but a sincere

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development toward an individualism heretofore uncommon, and a striving after mastery of selfexpression and a more impressionistic interpretation of nature. Though a considerable number of Japanese artists are still hovering between the new schools and the old, the majority appear to have quite gone over to the western manner of execution and interpretation, much to the regret of some admirerss of the purely native manner. Yet, if art is to be real, it must be a reflection of its own time as well as of all time: it must try to express the universal in the terms of to-day; and Japanese art can be no exception to the rule. Certainly Japanese art cannot be expected to overcome the irresistable influence of modern occidental thought and expression now pouring into Japan, changing the very civilization of the country. The evident blending of east and west in modern Japanese art is not quite so incongruous as some would have us suppose. A man with a London bowler, a Japanese *kimono* and American shoes may offend the western eye as an object of art, but in Japan he is a son of to-day and has his place. Herein is seen the motive of a good deal of the new manner in Japannese art. A painting after the western manner by Koda Katsuta, entitled "A Lady's Slipper, and another entitled "A Wistaria Arbour" by Nagahara Kotaro, were not so out of keeping with those of the distinctly modern schools as they hung side by side in the galleries. There is a point always where the orient and the occident meet, and the artist finds this more readily and truly than the diplomatist or even the merchant. Of course the Japanese have too much regard for Heir native classical manner ever wholly to abandon it. Japan, no less than other nations, has her roots in the past; and some Japanese artists there always must be, who can and will portray the life and times of old Japan. Their works are of historic as well as of aesthetic value. The artists of the modern schools find little inspiration in the past. They are as purely modern in theme as in manner. Nor are our artists of the new school more free from mistaken conceptions of life and nature than those of the old conventional schools, who have either to imitate or rely on their fancy. The last exhibition reveals, moreover, a tendency in the modern schools to labour after mere incitements to curiosity, a disposition which, I am persuaded, is to be deplored. Some of the modernists have failed to realize that to deserve merit, conception and technique must be something more than merely novel. It seemed to me that drawing and composition were too often offended. In fact a good many of the new-school artists did not display a sufficient degree of sincerity. In many cases, taste and colour seemed anything but spontaneous, being adopted mostly to suite the time or convenience of the craftsman. The true artist does not play to the gallery. Another tendency quite marked was the desire to be decorative. This, in itself, is not wholly objectionable. It must not be forgotten that in its origin the motive of Japanese art was decorative; and through all time many of our best art products have been of this order. The motive may not now survive to any great extent, but for conventional reasons, the result is the same. It is a feature essentially Japanese, especially among those of the Kyoto schools, as represented by Hishitada Shunso, who always preserves a proper balance with an exquisite degree of grace What one most found lacking in all the artists was that note of individualism that gives a masterpiece its immortal character. Perhaps where all reach so high a level, it is more difficult to be distinctive; but all great art is inimitable, and must show the personal touch to have enduring charm. Though one had to complain that too often supreme merit was wanting, the quality of high craftsmanship was invariably in evidence. Of course, individualism in art may be bad or good; and vague, impersonal superiority of execution and conception are preferable to vulgar egotism in art. But even the humblest exhibitor showed a craftsmasnhip worthy of admiration. Far better the cunning craftsman than the individualistic fool.

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Coming down to detail and individual instance, one could not refrain from being impressed by so fine a piece as the "Yumedono" by Yasuda Yukiko, representing a *prayer* of the ancient national saint and hero, Prince Shotoku. To appreciate this effort in its motive one must have some grasp of the historic associations of the subject. Though the general tone of the piece is not so strong as might be expected, the motive is well brought out; and for dignity and excellence of the old school, the piece is incomparable. The disposition of the figures is admirably symmetrical, while the lines in the costume-drawing are well in accord with our cannons of art. As a decorative panel it is of great merit.

Not less satisfactory was the *Winter Moon* of Konoshima Okoku, though in some respects it received some adverse criticism from the public; for the Japanese public are unerring in interpetation of nature-pieces. The painting is, nevertheless, consistent in composition and faithful in expression. Some of the more insistent critics probably have never lived among northern snows nor heard the hard bark of the hungry fox under the cold moon; while those who have, easily noticed the mistake of painting the fur of the fox as if reflecting the sunlight instead of the pale rays of the moon. Yet such a picture is on the whole so exceptionally good that it could hardly have taken less than a first place.

Though Tsubata Michihiko's "Fire* Oxen" took only a second award, it is an effort of great excellence in many respects. Had the artist selected oxen of conventional build, rather than deformed animals, he might have produced something more effective as a historial picture. Shima Seiyen, a lady artist of Osaka, exhibited a painting of two geisha girls, that attracted a good deal of favourable comment, not for the theme, but for the manner, though the pathos of the motive could not but have influenced the public mind. The two victims stand without their prison walls, the bars gleaming behind them, and the boughs of the beautiful willow in front show no signs of weeping. In this new artist there is every promise of greater things.

In going through the galleries of the exhibition I came across an old art connoisseur, who made some apt and interesting remarks on the tendency of modern Japanese art. It was evident that he did not fully appreciate the predominance of the occidental manner, and was somewhat pessimistic as to the possibility of any proper degree of harmony between Japanese and occidental art. He held that the Japanese manner of expressing suggestion by lines and curves, which is an essential principle of our national art, to be forever a barrier to its traversing occidental fields. But he was more optimistic in regard to a new type of painting, examples of which were to be seen, called the *Bokkotsu* or *Tsuketate* style, which avoids outline, but which can hardly be called a purely Japanese style. On reminding him that originally the linear method of expression was used in occidental painting but had been abandoned, he admitted as much, and remarked that Chinese painters of the Tao period tried a similar course, but the innovation never obtained to any extent. My critic was rather inclined to believe that styles so diverse should be kept distinct, as any approach toward harmonizing them must result in confusion without merit, and bring the Japanese schools to a position like a candle just before going out. I suggested, however, that as a Japanese picture was a *drawing* and a western picture a *painting*, there was not much danger of their being confused; and yet at the same time I am convinced that in the right hands the best that both hemispeheress have produced has some underlying unity, capable of aesthetic harmonization.

With this little diversion fresh in mind I continued my ramble among the galleries, and finally wandered into the foreign section to see what progress our artists were making after the western manner. The general impression one

*Fire-Oxen were used in ancient warfare to bear torches into the ranks of the enemy.

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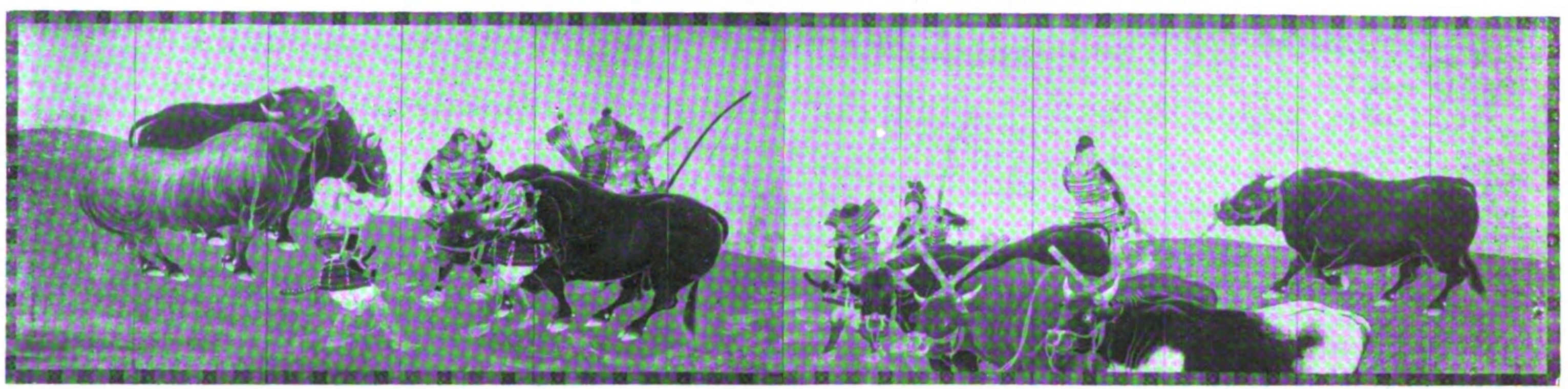
A WINTER MOON, BY OKOKU KONOSHIMA. *La lune en hiver. Wintermon it.*



THE FIRE OXEN, BY MICHIHIKO TSUBATA. *Les Boeufs de feu. Die Feuer Ochsen.*

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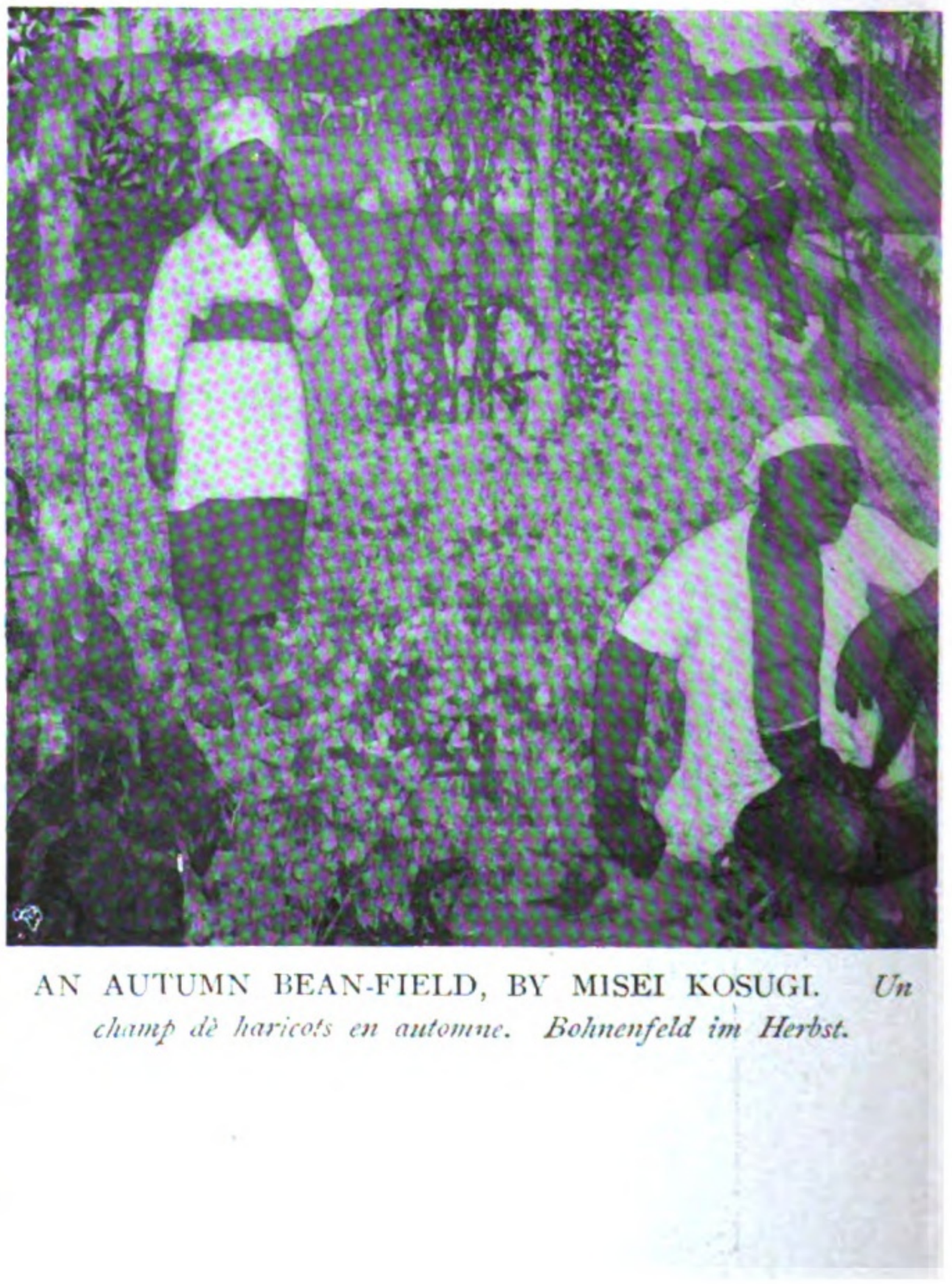
A DAY IN JUNE, BY KUNZO MINAMI.
Un jour de Juin Ein Junitag.

A PRAYER FOR MILK, BY HIROMITSU NAKAZAWA
Une prière pour le lait.
Gebet um Milch.



AN AUTUMN BEAN-FIELD, BY MISEI KOSUGI. *Un champ dè haricots en automne. Bohnenfeld im Herbst.*

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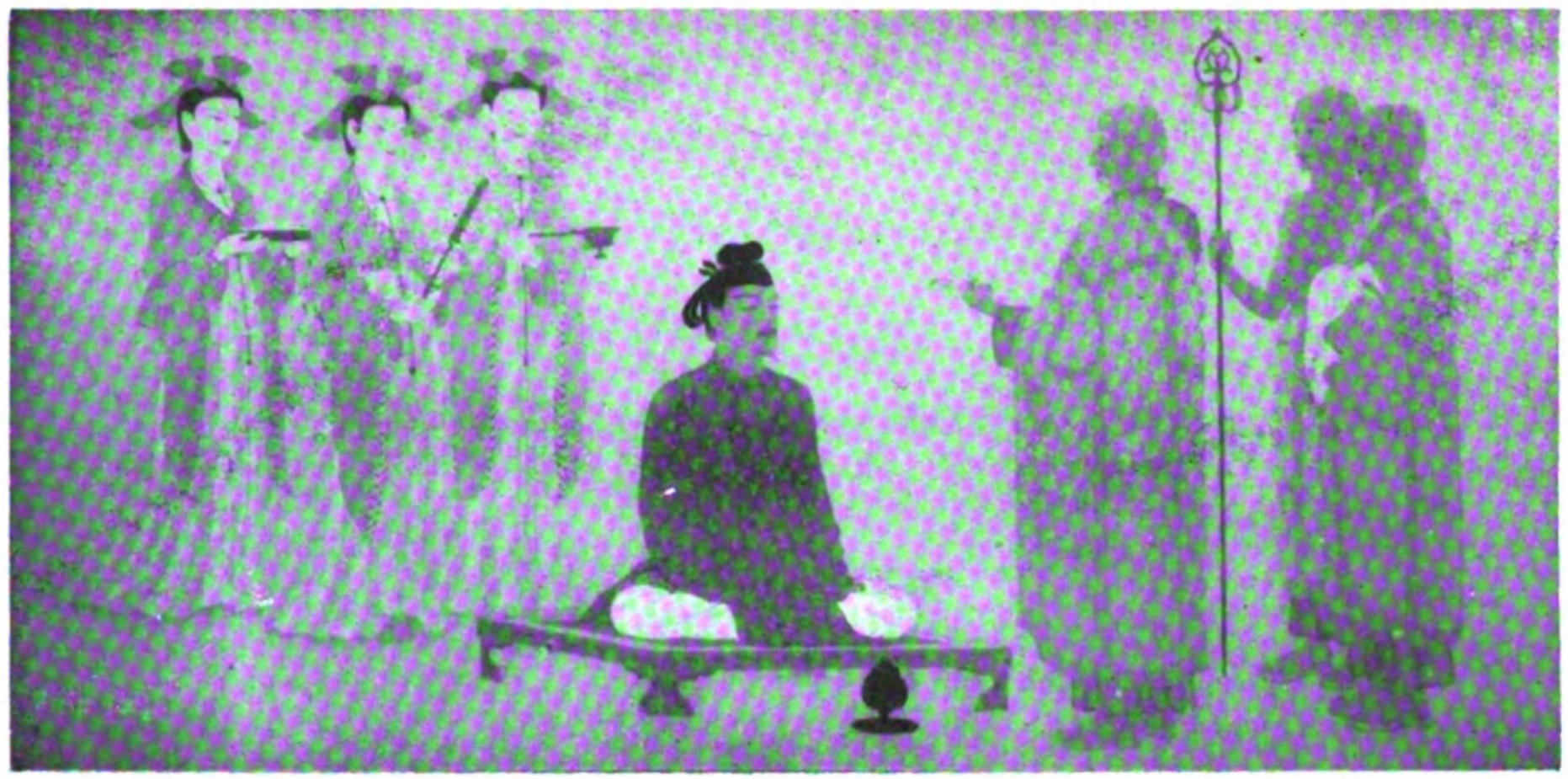

PRINCE SHOTOKU IN THE DREAM PALACE, BY YUKIHIKO YASUDA. *Dans le palais enchanté. Im Traum Palast.*

EVENING IN SOYEMON-CHO, OSAKA, BY MISS SEIYEN SHIMA. *Un soir à Soyemon-cho, Osaka. Abend in Soemon-cho, Osaka.*

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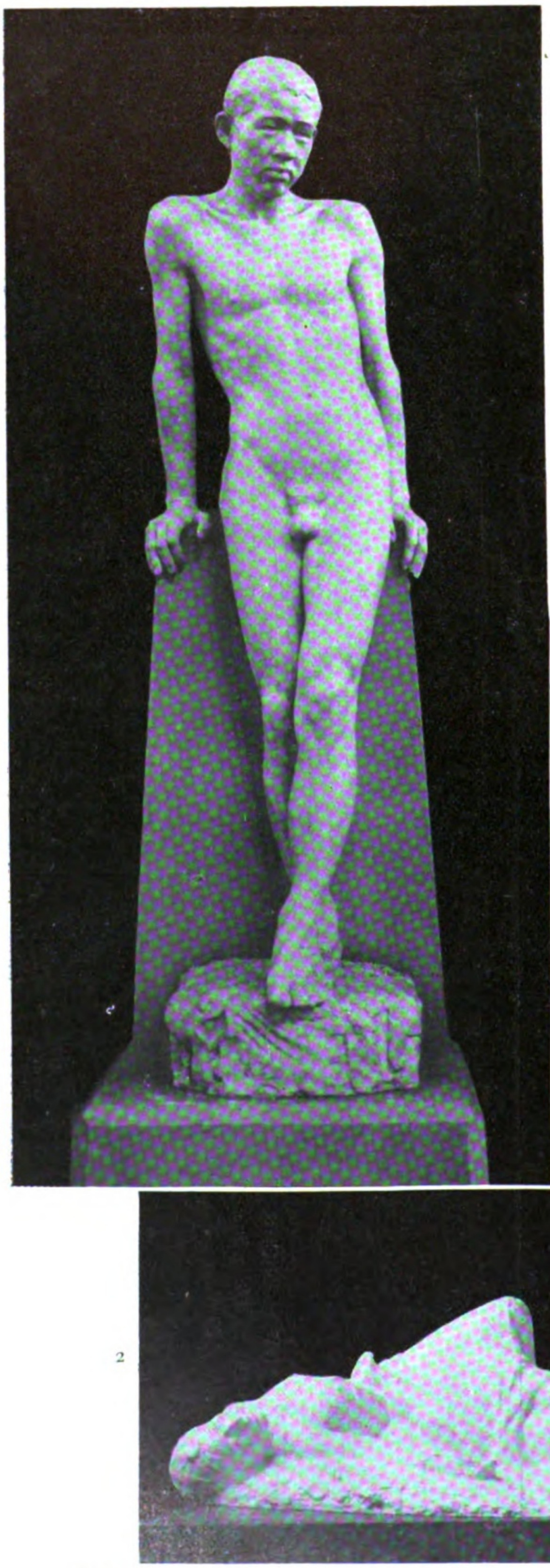

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1. YOUTH: LA JEUNESSE: JUGEND: BY FUMIO ASAKURA. 2. THE WAITING MAIDS OF PRINCE SIDDHARTHA, BY TAKETARO SHINKAI: JAPANESE SCULPTORS

Sculpteurs japonais. Japanische Bildhauer.

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there got was that our distinctly western stylists are as yet in a period of transition. As to light and shade and the management of colour and form the initiatory stage is perhaps over, and the experimenters are now showing some grasp of the new method. Indeed some are venturing to strike out boldly in independent directions under their own inspiration. As yet there cannot, of course, be any very deep degree of originality. The manner has but too recently taken root in Japanese soil to be yet fully acclimatized. In many cases it is only a graft, repeating what it did at home. But for the most part the western manner is a seed not wholly in alien soil, and in time it will be a plant as fully Japanese in sentiment as in form.

Among the more striking pieces after the western style was Nakazawa's "A Prayer for Milk", representing a mother anxious for nature's nourishment for her offspring; after offering her petition to Jizosama, the god of helpless children, she turns away to test the effect of her prayer. There is some suggestion of the agnosticism that is to-day paralyzing so much of Japanese thought, side by side with the persistent faith of the humble and the lowly. The mothers still believe there must surely be a god for little children, to whom they may be suffered to come in time of need. In point of colour this picture is admirable, and the sentiment of religious mysticism is well brought out. From such a piece one learns the superiority of colour over line to express something not found in either fiction or poetry.

In Kosugi's "Autumn Beans", there is an element of humour that is somewhat refreshing in modern Japanese art of the occidental school, while its mellow tone befits the season suggested. The leaf and figure drawing as well as the colouring and shading are all well done. The bean plays a significant part in Japaness life, and the theme has a bearing distinctly national, that might be lost on a foreign critic. The picture cannot, however, compare with Minami Kunzo's masterpiece entitled "Under the June Sun". This artist is evidently a lover of country scenes among which he is at home, and which to him have a pathetic human interest. Kunzo portrays labour unerringly and in his own inimitable manner. The note of sympathy is well brought out in the central figure slaking his thirst under the boiling sun of a Japanese June. Here we have the Japanese "Man with the Hoe". In such a painting there is every prophecy of the day when western art in Japan will display as high an excellence as it has attained on its native soil, albeit instinct with Japanese life and sentiment. In this piece there is no slavish or superficial imitation of the west; the artist is true to the laws of light and atmosphere to a degree that might well satisfy the most fastidious of French impressionists, and even pays some attention to the abreviations demanded by the post-impressionists. Still, there is room for fuller development, in the direction of avoiding the looseness that comes of overdrawing, a weakness Millet would never have fallen into.

Of the numerous other examples of western painting adorning the galleries of the Tokyo fine art Exhibition this year, space forbids even the mention; but in any article dealing with this subject, some mention, however brief, must be accorded the department of sculpture, though here, we regret to admit, there was nothing of the first rank as an artistic achievement. Still there was in every direction abundant promise. Generally speaking our young sculptors betray a disposition to indulgence in soft studies, a fondness for still life, that fails to command attention. In short, the *cry of flesh and blood* was wholly absent. The pieces appeared to be ornamental rather than suggestive of life, vigor or character. In this, as also in the department of painting, too many of the artists were moved more as competitors than as creators, and tried simply to produce something suitable for the exhibition, not something of universal or eternal value. Thus one looked at their work, went out, and straightway forgot what manner of persons they were. It was not in them

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to impress their personalities on their works, and so they failed to impress those who came to see that work. In a few cases, however, there were certain indications of a soul capable of grasping the point of universal significance and expressing something of the eternal in man. With these it could be seen that the relation between the artist and his creation was not and never is, one of expediency, but a relation essentially and permanently symbolical and revealing. In the hands of these few, lies the hope of modern Japanese art.

ASAKUSA

Here are nights of strange delights

To the pipe of the Geisha's song,

Where 'rickshaw men with flickering lights

Thread through the drifting throng!

Here is good cheer that brightens life

Where the Samisen player thrums:

Tossed aside are toil and strife

To the roll of the showman's drums!

Don C. Seitz

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JAPANESE PROVERBS

By DR. J. INGRAM BRYAN

NOTHING can give a clearer and deeper insight into the character and genius of a people than their household words, those current maxims and sayings that influence their everyday life and conduct. Popular proverbs passing daily from mouth to mouth are unfailing indications of a nations inner consciousness, and betray the stronger and weaker points of its civilization. Of course the existence of proverbs cannot in itself be taken as indicating a high state of civilization, but as hints of its moral fibre these condensations of its history and philosophy may in a large measure be trusted.

The Japanese, like the people of the west, have always evinced an admiration for what has shown a special capacity to resist the ravages of time, and consequently wise sayings and adages come in for their regard equally with other imperishables. The people of Nippon have literally hundreds of these ancient pithy specimens of wisdom, which, like well-made furniture of the good old days, have come down to them unbesmirched and unfrayed by time. Indeed the habit of making proverbs seems to have originated in the east; for it is well known that the Greeks, who were the first occidentals to show a predilection for proverbs, acquired the custom from association with the oriental races on their frontiers, the east being then, as often before and after, a a primary and fertile source of wisdom. The great thoughts of the ancients were not infrequently summed up in these diminutive aphorisms, the framers of them taking their fame therefrom, as when the seven wise men of Greece were chiefly noted for having originated the proverbs connected with their names. Solon of Athens had for his motto: "Know thyself!" And Chilon of Sparta: "Consider the end!" Thales of Miletos: "Who hateth suretyship is sure"; Bias of Priene: "Most men are bad"; Cliobulus of Lindos: "Avoid extremes"; Pattacos of Mityline: "Seize time by the forelock"; and Periander of Corinth: "Nothing is impossible to industry." Civilization has considerably improved on itself since the far off time of those great ones of Greece, but not upon the wisdom of their maxims as applied to the practical affairs of life. A man cannot become famous as a maker of pointed adages to-day, but he can for having the wisdom to observe them.

It was Lord Chesterfield, I think, who contended that a man of fashion should not have recourse to proverbs or vulgar aphorisms, seeing that they might usually be defined as *bon mots* which wise men made and fools used. Yet the use of proverbs has not died out, certainly not in Japan where reference to old sayings is common enough to show proof against anathema. By all classes of the people one hears proverbs aptly called in to improve conversation or to point a practical moral, without any feeling of vulgarity or commonplaceness. Even with statesmen and scholars a ready proverb seems too witty and too wise a mode of carrying home conviction to be negected, and everyone appears pleased by the poignancy and aptitude of such repartee. Even in Europe, though proverbs can no longer be regarded as the chief ornaments of converstation, they have not ceased to be looked upon as treasures of thought. Likewise among the Japanese they continue to be esteemed as precious bits of wreckage from the riches of a philosophy which has been broken up and lost to mankind through the revolutions of time, their pithy elegance saving them from submersion in the general ruin. Like shells on the mountain tops they tell of the deeps that were. In this sense they

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have always been and always will be regarded as the wisdom of many and the wit of one; seeds from which, no doubt, time has produced great harvests. Recognized as a parsimony of words with a prodigality of sense they are especially appropriate to a silent and reticent people like the Japanese who always regard a multitude words as an indication of want of wit. Often in discussion we see the ban put on verbosity, a proverb being used as a brilliant shaft to pierce opposing argument and bring conviction to an opponent.

A study of these radium-like fragments of Japanese wisdom, many of which have an exact counterpart among ourselves, goes to shows how akin after all are the minds of east and west, especially in matters of practical philosophy and commonsense. These proverbs bring the classes all down to one level, as all can understand them, and they prove that human distinctions are mainly moral. In just the same manner as ourselves the Japanese resort to those homespun adages, so well adapted to the capacity and the humour of the masses, to turn deftly a balking sentence or clench a halting argument, where a more refined or redundant logic would undoubtedly fail. The people believe them, knowing full well that they persist only because they are true. Untouched by filth or falsehood they have come down through the changing centuries with a message to man. There is no doubt that a greater mutual familiarity with the proverbs of Japan and those of the English speaking races would do much to bring about a deeper degree of understanding and good-will. These proverbs show that at bottom the human race is a solidarity; that reason at least is one and universal. Mentally penetrated by these pithy sayings we realize that the men of Athens and Rome were not so far removed from those Paris or London; nor the latter from the men of Tokyo and Pekin.

Thus do the proverbs of east and west bring us face to face with the fact that wisdom was not born with us, and that every nation is enjoying the fruits of a civilization older than it knows. The proverbs of Japan, as well as those of the west, are older than any national literature. Before the days of priest and oracle these were the ministers of morality and the promoters of useful arts. They arose naturally as the best results of human experience, and reflect the deeper currents of human civilization. Think, for example, of the antiquity, universality and power of this proverb so familiar to everyone, of whatever race: "A poor workman quarrels with his tools". The Japanese equivalent, though of a more artistic turn of thought, is practically the result of the same universal experience: *Meijin fude wo yeramadzu* (A good writer never chooses his pen). Nor have the French an experience very different: Un bon ouvrier se sert de toutes sortes d'outils. These international sayings, as old as the hills, could not have originated in any but a highly civilized society, a society that not only had tools but a moral ideal in the use of them. It is the artist in the heart of man, always striving for a perfection he does not attain. The men who have tried to do the best they can; that is, the men upon whom each generation has to depend for its progress and health, have tried to encourage their less wise fellows by repeating this warning, till from age to age it has floated down on the lips of generations, teaching delinquents to work nobly, to think accurately and to speak appositely, all of which are essential to a well balanced mind. Emerging from an antiquity when authority counted for more than mere opinion, the aphorism proved to be a precept that none could gainsay. It was the flower of human experience; and it was recognized as such. Men of every class and craft, in proportion as they were able to think and therefore to act, condensed the secrets of their success into the small compass of proverbial expression, so as to be easy of access to the less fortunate. Proverbs have their origin in the natural kindness of human nature; and they teach the rising generation that he who gives good counsel gives wealth.

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Though good proverbs reveal some general aspect of human nature, they are not all of general application, originating, as many of them do, with partiular crafts; but most of even them point in some degree a universal moral. Take one of the oldest proverbs affecting craft, and therefore representing an advanced degree of civilization at a very remote period: *Shonin ada gataki;* (Traders are often enemies), the English version of which is: Two of a trade seldom agree. The French have one practically the same: Deux moineaux sur le même épi ne sort pas longtemps unis. And so we may go back through history as far as we please, even to the oldest of the Greeks, and read in Hesiod that the envy of rival tradesmen on craftsmen has been proverbial from the dawn of civilization: *Καὶ Κεραμεὺς Κεραμεῖ Κοτέει.* (The potter is hostile to the potter). Here again is seen the essential unity of human nature. probably none of these nations learned this proverb from the other. They had only to express their hearts to find themselves alike. So that very same shaft that suited the Greek or Roman quiver was found to fit with equal sureness the bow of the Frenchman, the Anglo-Saxon and the Japanese.

It was the erudite Erasumus who said Festina lente (make haste slowly); but the English had always had a similar aphorism: The more haste the less speed. Nor are we surprised to find the same proverb in Japanese: *Isogeba mawarê* (If in haste go around), which sounds like an English colateral: The longest way round is the shortest way home. But it is the same as the French: Il faut s'habiller lentement quant on est pressé. When the Japanese exclaims: *Yudan daiteki* (Negligence is a great enemy), he is repeating the same experience as the Englishman who says: Procrastination is the thief of time, an echo of the old Greek adage: "Business to-morrow," which originated in the case of one of the Theban *polemarchs*, who, flushed with wine, shoved a despatch handed him under his elbow cushion; and when besought to read it as it was very important, said "Business to-morrow"; but tomorrow was too late, for the missive warned him of a cospiracy against him, and so he fell a victim to the few hours he had lost. Whether similar experiences have been the origin of the proverb in other lands we know not, but so basal an experience of the human race must needs have found expression in any country where men think sanely.

We subjoin a short list of Japanese proverbs with their translations and corresponding proverbs in English, to show what a striking similarity there is between the oriental and occidental points of view, in experience:

(1)

San nin yoreba monju no chie.
(If three consult there is wisdom)

(1)

Two heads are better than one.

(2)

Nama-byohō wa okizu no moto.
(Crude tactics cause grave wounds)

(2)

A little learning is a dangerous thing.

(3)

Mitsu-go no tamashii hyaku made.
(The soul of a three year old child remains the same till he is a hundred.)

(3)

The child is father to the man.

(4)

Ushi wa ushi-zure, uma wa uma-zure.
(Cows consort with cows and horses with horses.)

(4)

Birds of a feather flock together.

(5)

Neko ni koban.
(Gold coins to a cat)

(5)

Casting pearls before swine.

(6)

Hari hodo no koto wo bō hodo ni iu.
(Talking of a needle as if it were a bludgeon)

(6)

Making mountains of molehills.

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(7)

Gō ni itte wa gō ni shitagae.
(Entering a district conform to its customs)

(8)

Waga mi wo tsumete hito no itasa wo shire.
(Pinch yourself before trying it on others)

(9)

Korobanu saki no tsue.
(Take a stick before you fall)

(10)

Kairu no tsura ni mizu.
(Water on a froōg's face)

(11)

Oni no inu uchi sentaku.
(When the devil is out wash your clothes)

(12)

Rainen no koto wo iu to oni ga warau.
(Speak of next year and the devil will laugh.)

(13)

Kōkwai saki ni tatadzu.
(A repentance too late)

(14)

Tabi wa michi-dzure, yo wa nasakê.
(A companion by the way is a comfort, and charity in distress is a boon)

(15)

Todai moto kurashi.
(The darkest place use under the lantern.)

(16)

Chiri tsumotte yama to naru.
(Dust accumulating makes a mountain.)

(17)

Jako no toto majiri.
(Small fish flock where big ones are)

(18)

Hito no uwasa wo suru to kagê wo miru.
(Speak of one and you see his shadow.

(19)

Nakidzura ni hachi.
(Though you are weeping the bee will sting.)

(20)

Jiman kōman baka no uchi.
(A fool praises himself.)

(21)

Dorobō wo mite, nawa wo nau.
(When the thief has got in, the rope begins to be made)

(22)

Oku no sendo fune wo yama ye nori ageru.
(Too many sailors run the ship ashore)

(23)

Jigoku no sata mo kane shidai.
(comfort depends on money, even in hell)

(7)

When in Rome do as Rome does.

(8)

"Do unto others as you would that they should do unto you."

(9)

A stitch in time saves nine.

(10)

Pouring water on a duck's back.

(11)

When the cat's way.
The mice will play.

(12)

Counting your chickens before they are hatched.

(13)

Sorry too late is bad repentance.

(14)

Companions in distress.
Make the misery less.
or
Misery likes company.

(15)

The nearer the church the further from grace.

(16)

Little strokes.
Fell great oaks.
or Every little mades a muckle.

(17)

When the old cock crows the young one learns.

(18)

Talk of the devil and he is sure to appear.

(19)

One misfortune seldom comes alone.

(20)

Self-praise is no recommendation.

(21)

Lock the stable door when the horse has been stolen.

(22)

Too many cooks spoil the broth.

(23)

Money makes the mare go.

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(24)

Kahō wa nete maté.
(Luck comes even when waiting in bed)

(25)

Shiranu ga Hotokê.
(Happy the idol, which knows nothing.)

(26)

Ichi kobu sen kin.
(Even a quarter of an hour is worth a thousand, gold)

(27)

Oni no nembutsu.
(The devil's prayers.)

(28)

Kami wa shojiki no atama ni yadoru.
(God resides in the honest man's head.)

(24)

Everything comes to those who wait.

(25)

Ignorance is bliss.

(26)

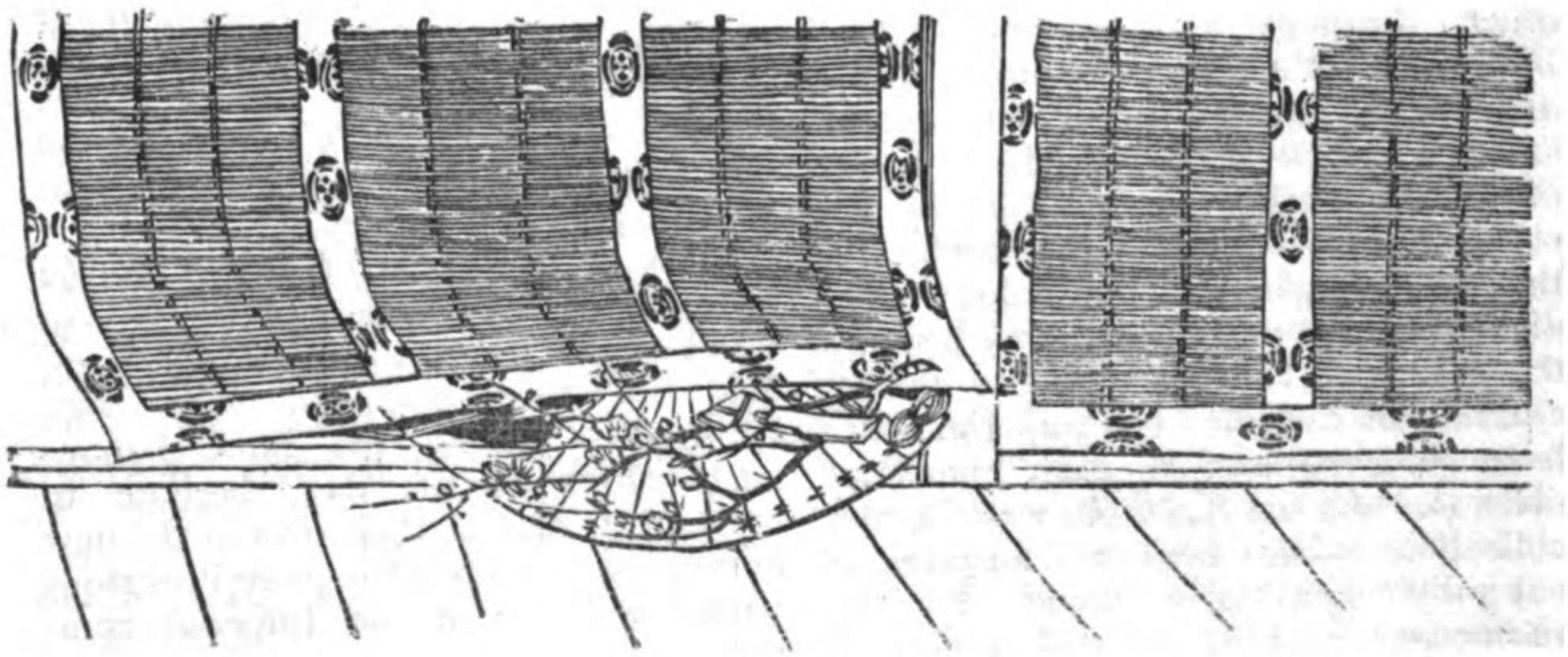
Time is money.

(27)

The devil can quote Scripture.

(28)

Blessed are the pure in heart, for they shall see God."



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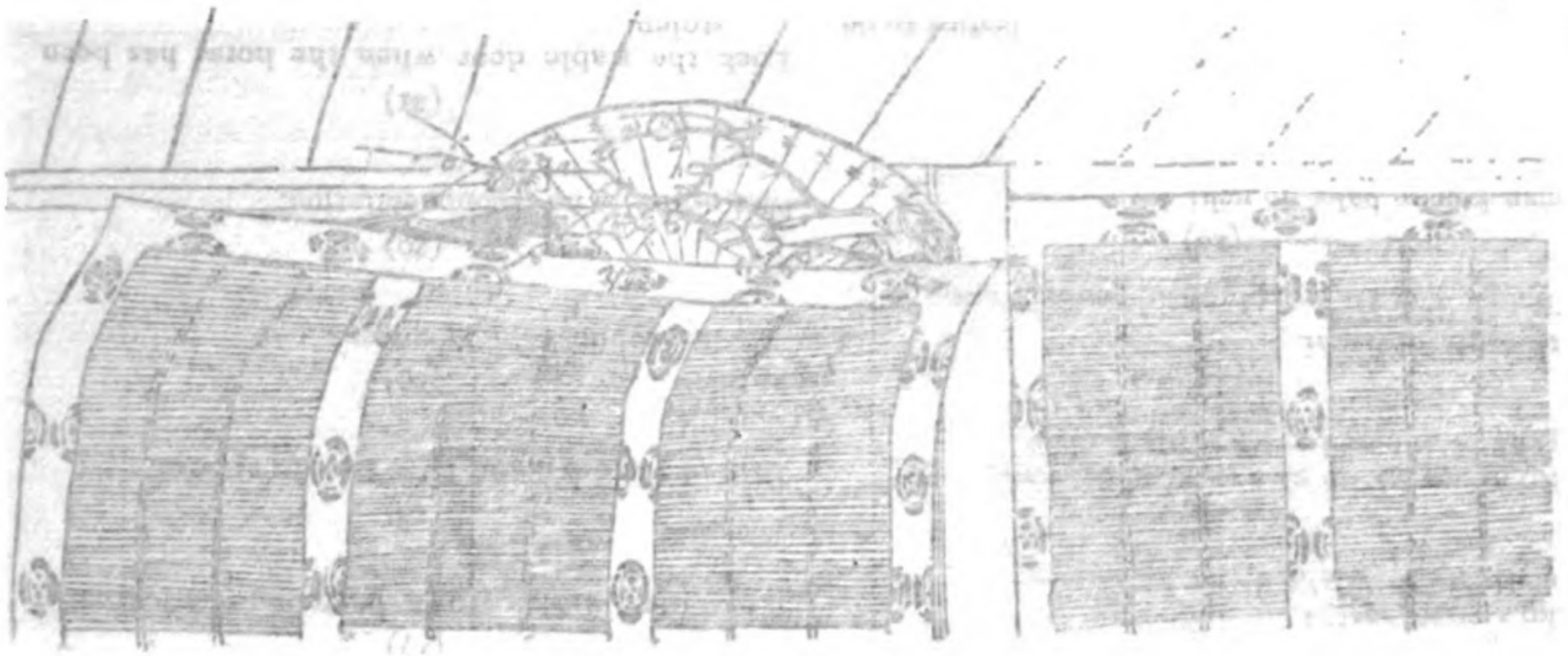

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THE KOKINSHU

By ARIEL

I

THE Kokinshu, as the name implies, is a collection of poems ancient and modern. The anthology was compiled under the auspices of the Emperor Daigo in the tenth century, who appointed a commission consisting of the leading poets of his time, and commanded them to collect the poetic masterpieces old and new, after the manner of the *Manyoshu*, or Collection of Myriad Leaves, a still older anthology. The names comprising the Imperial commission are themselves among the more brilliant stars of Japanese poetical literature: Kino Tsurayuki, Tomonori, Ochikochi-no-Mitsune and Mibu Tadamine. The commissioners completed their task in due time, and on the 18th of April, 905 A.D. presented it for Imperial inspection. The title page inscribed thereon was *Kokin-waka-shu*, which, for the sake of brevity, history has recorded as the *Kokinshu*. The poems in his anthology are classified much after the manner of European collections: as for example, Spring, Summer, Autumn and Winter, with such other headings as Congratulations, Farewells, Travelling, Amatory verses and Elegies, making in all some twelve subjects and twenty books. The number of *Waka*, or Japanese poems, in the compilation is about one thousand; and the reason why the anthology was divided into twenty books was because the *Manyoshu* had that number; and all anthologies compiled by Imperial order have since adhered to such numerical division. As the *Kokinshu* was the first collection under Imperial auspices it naturally became a model for all succeeding compilations, and commanded a respect superior to all others, not only for the manner of its arrangement, but for the quality of its verse.

The *Kokinshu* appeared at an interesting period in Japanese literature, the time when native script was beginningto supplant Chinese writing. It consists chiefly of *tanka* verse, that is, short poems of 31 syllables set in a stanza of five lines arranged in the order of 5, 7, 5, 7, 7, syllables each. These diminutive gems, struck from the diamond foundations of poetry, may be said to represent the highest possible excellence attainable under the narrow limitations. Indeed it would be difficult under such hedged circumstances to include defter workmanship of phrase, more pleasing sentiment, prettier conceits or finer gems of poetry. It has often been said that the Japanese above all other nations have evinced a marvellous capacity for producing admirable effects by slender means and under the narrowest restrictions. A scientific determination of quality does not depend upon quantity; and from these tiny specimens of the Japanese muse it is inevitable that any lover of the genuine thing, should arrive at a favourable judgment. These poems, so small in compass, so brief in suggestion and imagery, are yet little openings through which the eye of the soul can catch great glimpses of beauty. True poetry requires no more. We find the tiny nuggets and have no doubt that there is gold in the place.

Most of the poets of the *Kokinshu* were among the courtiers of the time of the compilation, and preceding ages. Nor did the compilers, who were themselves among the more famous versemakers of the day, hesitate to include the best of their own in the new anthology. Among the more illustrious names included in the Imperial commission was that of Tsurayuki, who was the chief editor and wrote the celebrated preface, a thoughtful and elegantly phrased essay on the nature of poetry, which has served as a model for many imitations. It is to Japanese poetry

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what the prefaces of Sir Philip Sidney, Shelley and Wordsworth are to English verse. The views of Tsurayuki approach more nearly those of Wordsworth than any other. They may be taken as a development of the theory that in its essence poetry is an expression of the emotions, and therefore by nature fitted to express similar emotions in others. Poetry makes us feel the *ah-ness* of things, as Tsurayuki says: the true poet has not only a sympathetic, susceptible heart, capable of love and sentiment, but open to the manifold influences of nature in all her moods.

A comparison of the contents of the *Kokinshu* with the *Manyoshu* reveals the literary advance made by the Japanese mind in the space that separates the two compilations. The imagery of the *Manyoshu* is literal, and the expression straightforward and simple, with an annoying redundancy of thought and sentiment. The *Kokinshu* is refined, abstract and artistic, with none of that rough passionate vigor and wild untutored imagination, that might be expected at so early a period. Tenderness and refined sentiment are its prevailing characteristics. It is a feminine literature in more than the mere circumstance that many of the principal authors were women, being permeated througout with the eternal feminine. In these Japanese anthologies we perceive as clearly as in any other literature how true it is that literature is a reflection of life. In the Nara period when the *Manyoshu* appeared, the stern *samurai* spirit predominated, and severe simplicity distinguished the great poets of the time. Otomo-no-tabito, Yakamochi, senior and junior, the leading authors of the *Manyoshu*, were brilliant members of the *samurai* class. But most of the poets of the *Kokinshu* were of the courtier class, and were the literary ornaments of the Heian age. On the whole the *Manyoshu* poets were from the common people, while the *Kokinshu* poets were strictly of the upper classes. Nevertheless the *Kokinshu* from the first became more popular with all classes. This was not only by reason of its intrinsic literary merit, but because of its easier style and language. The poems of the *Manyoshu* are for the most part in writing that even the greatest of modern scholars find difficult to read.

Of the great poets represented by the *Kokinshu*, certain are known as the *Rokkasen*, or six most illustrious poets of Japan. Their names are: Narihira, Sojo-Henjo, Yasuhide, Otomo-no-Kuronushi, Ono-no-Komachi and Kisen. An account of Narihira was given in the article on the Ise Monogatari, recently published in the JAPAN MAGAZINE; and an appreciation of the *Rokkasen*, under the title, "Poets of Japan," in a previous number. We shall therefore at this time confine our attention to the remaining contemporary poets whose work appears in the *Kokinshu*. Of these by far the most noted was Tsurayuki, who was junior to the other poets in the *Kokinshu*. Tsurayuki was an official of the Imperial Court in the year 930, and was appointed governor of Tosa. Ten years later he returned to the Court as president of the Genba Bureau in the Imperial Household. But down through the ages of Japanese history he shines more as a poet than as an official. Though regarded by some as deficient in favour and virile passion, his direct and lucid style has always commanded the attention of lovers of poetry and artistic writing. He is the Keats of Japan. That he appeared at a time when it would been impossible for a Keats to have appeared in Europe is a significant fact in the history of Japanese literature and civilization. In the tenth century what had Europe to show by way of any literature that could be appreciated by modern minds? Chaucer had not yet arisen above the horizon of British history, though can be seen in the volcanic vigor of Beowulf, Caedmon and the Anglo-Saxon writers promise of that genius which later eclipsed anything in Oriental literature,—the Elizabethan period. To return to our theme, it may be said that Tsurayuki was far too cultured and intellectual a poet to indulge in mere sentiment or passion for its own sake. His refined and polished syllables betray the untiring artist, and reveal him, like Keats or Matthew

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Arnold, the poet's poet. And yet, alas, all this disappears when the attempt is made to show what we mean, through translation into another language. Be it remembered then that only in his own language does the Japanese poet reveal his gems, polished and shining, true and clear. But he who has an ear for the music of sweet sounds can catch some notes of Tsurayuki's harmonious phraseology from the Roman syllables we here transcribe :

Sakura chiru
  Sono shita kaze wa
Samukara de
  Sora ni shirarenu
  Yuki zo furikeru.

The white flakes fall :
  Yet 'neath the trees;
  Unchilled the breeze;
For over all,
A snow that never knew the sky,—
Fair cherry petals—fall and die!

The exquisite imagery of this verse, so perfectly worded, will appear true to all who have sat under the cherry trees in the Japanese spring, at that period when the petals fall like snow flakes; but because they are flakes that never knew the cold clouds, the children of the sun, the air remains unchilled, and sweet with a faint and indescribable fragrance.

Another by Tsurayuki must suffice; but it, too, is inimitable in delicacy of touch, in truth to nature and to art. The poet retires and tries to sleep; but it is the humid summer season, and before the moment of sound repose comes, the short night is gone, and the poet realizes it only when the voice of the night-ingale breaks the silence and announces that the day is breaking. Could anything be more poetically suggestive of the shortness of the summer night?

Natsu no yo no
  Fusuka to sureba
Hototogisu
  Naku hitokoe ni
  Akuru shinonome.

Brief summer night!
  No sooner I
To bed do hie,
  Than that fair wight,
The nightingale,
  Brings morning pale!

Less a master of phrase and consummate imagery than Tsurayuki, the poet Ochikochi-no-Mitsune was none the less a master of amatory verse, and could portray the bitter-sweet of love with a delicacy and realism that appealed to all. To him love hath no bounds, no human measure. Refuge from its omnipotence and omnipresence there is none. If we go up into the supreme heights it is there; or into the abysmal depths, it is there also. Flee to the uttermost parts of space, and there too will love find one! This conception of love's illimitableness is well brought out in the following example of his verse :

Waga koi wa
  Yukuyomo shirazu,
Hate mo nashi
  Au wo kagirito
  Omou bakari zo!

The bounds of Love,
  Who can know?
All heights above
  It doth o'erflow:
The end of Love
Is meeting Love!

One of the most striking qualities of Mitsune's verse is its spontaneity. He picks up his poetic gem wherever he happens to find it and places it in a setting of nature, befitting its worth and beauty. Withal he had an eye for nature unexcelled by the poets of greater polish and intellectuality. Who has not been charmed by the solemn music of the wind in the tops of the pines? How like the wash of seas it seems, even though we hear it miles away from the ocean!

Suminoe no
  Matsu wo akikaze
Fukukara ni
  Koe uchisouru
  Okitsu shiranami!

O pines of Suminoe.
  In the autumn breeze,
  Like the wash of seas
Sound you solemnly!

This exquisite depiction in verse of what the Japanese call *matsukaze*, the pine-wind, is an excellect example of the universal appeal revealed in some Japanese poetry. No mind capable of appreciating poetry, of whatever race or clime, can fail to feel the touch here that makes all poetic art and conception akin. The music of the pines, when the wash of seas is in their tops, is a universal inheritance, for which all nations seek a voice in art.

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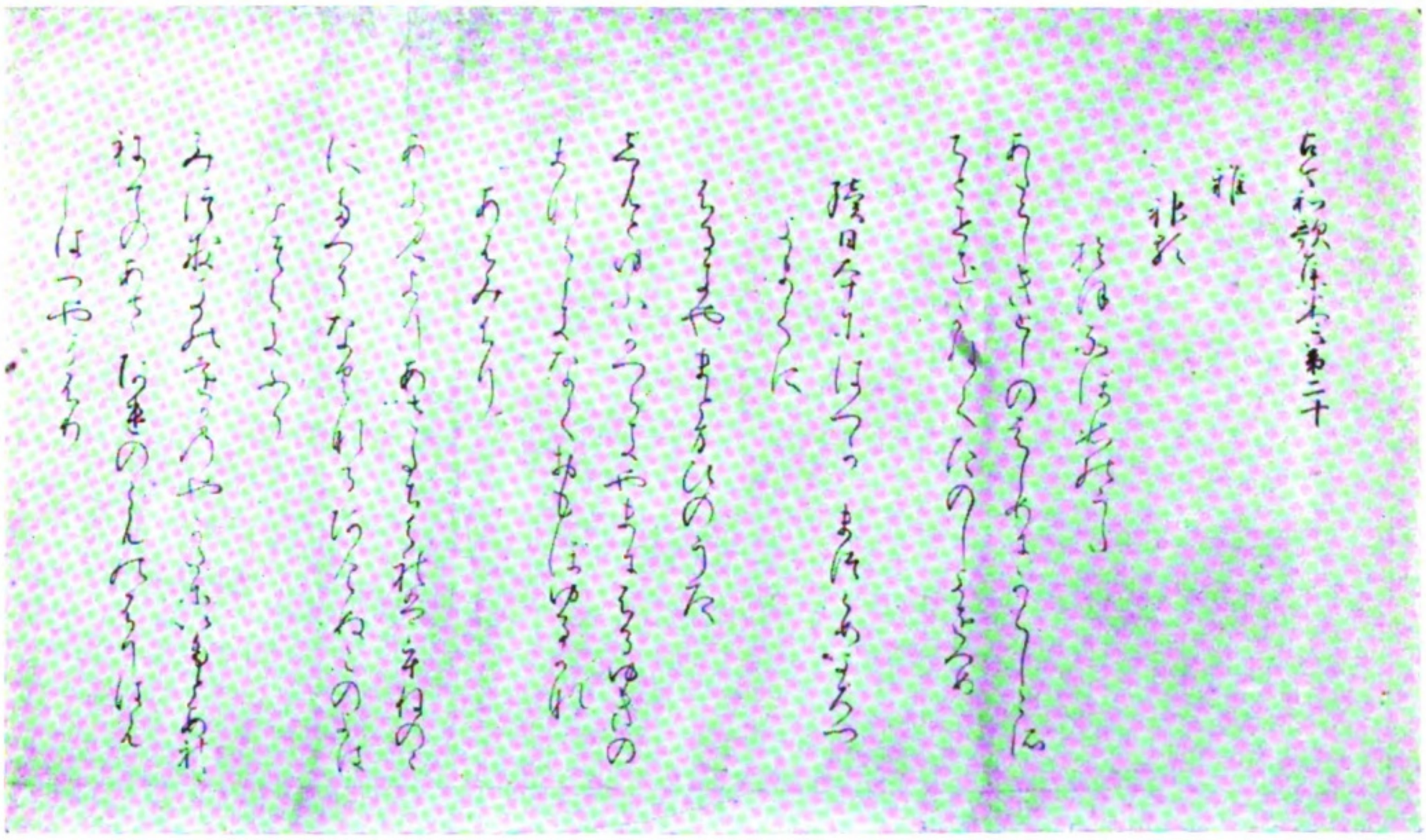
TSURAYUKI, GREATEST OF THE ANCIENT POETS



A PAGE FROM THE KOKINSHU IN HANDWRITING OF TSURAYUKI. *Une page du Kokinshiu la main de Tsurayuki. Eine Seite aus dem Kokinshiu: Tsurayukis Handschrift.*

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H. E. BARON SAKATANI, MAYOR OF TOKYO. *Maire de Tokyo. Der Buergermeister von Tokio.*

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WILL JAPAN ADOPT OCCIDENTAL WRITING?

By BARON SAKATANI

(MAYOR OF TOKYO)

THE advisibility of Japan adopting Roman letters in printing and writing hardly admits of doubt to any one versed in practical affairs. The superior merit of the occidental alphabet in simplicity and facility is everywhere recognized; and personally I have no hesitation in believing that some day it will be adopted as the Japanese mode of writing. The quicker that day comes the better for Japan, but of course it will take time. Like all great reforms it may come slowly. The use of Roman letters worked its way slowly into the languages of Europe, and it may find its way in the same manner into Japanese. Even now the convenience and general advantages of *Romaji* are recognized by all. Japan is to-day labouring under her burden of Chinese ideographs, which are hindering her progress and stulitfying her intellect. The number of years spent in memorizing thousands of Chinese characters is an immense and unnecessary weight upon the Japanese youth, when he might find far more complete equipment for expressing the sounds of his language by learning the 26 letters of the English alphabet in a week or so. Yet the adoption of Romaji meets with strong opposition in Japan still, chiefly on the part of sticklers for conservative ideas, people who are in reality opposed to progress. From these restrictive and retarding notions our people will suffer until education becomes more widely diffused, and people become more familiar with the advantages of occidental letters. Once it comes into very general use the advantages and convenience will become so apparent that no one will venture to oppose it.

The important question at present is how best to promote a more general use of *Romaji* among the people of Japan. It is a problem so vitally important to our progress that it deserves serious consideration. We cannot of course adopt any method so impractical and unreasonable as to force the nation to abandon its ideographs in a day. Were we to promulgate an oder obliging all newspapers, letter writers, and books to adopt Romaji the confusion would be unimaginably great, and all communication would come to a standstill. The greater portion of our people at present do not even know the difference between one Roman letter and another; they have yet to learn their A, B, Cs, so to speak. In my opinion the time when adoption of western letters arrives, will depend largely on the progress of common education whereby the rising generation will become familiar with the use and superiority of Romaji. Let a fair amount of time be given to it in the public schools. By this method it may take thirty or even fifty years to accomplish the result, but it will be accomplished, no doubt. If people are rational they always come to adopt what they regard as most for their benefit. If Romaji is really a superior way of writing language, as all western nations now claim, it will come into use in Japan by force of sheer merit, as it has done abroad. The old Chinese characters will gradually disappear before the light of progress, as the ghosts of superstition have done.

The fact that far greater changes than the one suggested, have taken place in our language, shows that it is not too much to expect a reform so important

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as the adoption of western modes of writing. Chinese writing was adopted by us centuries ago, because it was the best way of writing that we knew; and in the same way and for the same reason will occidental letters come into use for writing Japanese. These Chinese ideographs made our written language stiff and stilted, quite different from our spoken speech. But in the last twenty years or so we have been breaking away from this unnatural classical style and resorting more to the coloquial in speech and writing. The coloquial, which once seemed so absurd to us in writing, is now fast coming to be the chief style of language in newspapers, stories and business, in fact in all the more practical affairs of life. Now, if the spoken language was once considered absurd in written forms, but is now regarded as pure Japanese speech, why may not other reforms as redical and necessary take place without prejudice to the dignity and utility of our language? The Imperial government has adopted the use of the Japanese coloquial in the school text books, a very radical departure from our old ideas. In the same way Romaji, which to many now seems absurd, will come to be the proper mode of writing Japanese. The Japanese are instinctively a progressive and enlightened people, and cannot long be held in the bonds of ignorant and narrow conservatism.

A movement ought now to be made to introduce Romaji into the school text books. In this way the children of the nation will become familiar with it, and will come unconsciously to see its superiority and use it permanently. To most of us now the absordity of continuing the employment of Chinese ideographs is painfully apparent. An instance came prominently before the nation at the time of our lamented late Emperor's funeral. By some newspapers the funeral car for carrying the Imperial casket was called one thing and by some another, all meaning the same thing, but all pronouncing it differently. Moreover when we listen to the speeches of statesmen and orators, or read their writings, we are painfully conscious of how ignorant they are of the Chinese ideographs. Official letters which I see daily tell me that if many of our prominent men were to have to pass an examination in these ideographs they would undoubtedly and miserably fail. Yet this does not indicate any lack of learning or education on the part of those to whom I refer. It is simply the result of being obliged to use an antiquated and clumsy method of writing and speaking: it is an attempt to carry the methods of antiquity into the practical affairs of modern life, an attempt sure to fail. Those who hold out for Chinese ideographs against Romaji are as irrational and behind the times as those who contended for the jinrickisha against the introduction of the electric tramcar. To continue the use of Chinese writing in modern Japanese speech is as out of date as to urge the utility of the packhorse and *niguruma* against the railway train and the steamship. Strong and extreme as the above comparison may seem to many, it is wholly inadequite to express fully the vast difference between the convenience of Romaji and the inconvenience of Chinese writing. There is, therefore, in my opinion, no room at all for discussion is to the comparative merits of the two modes of writing. Our main duty is to take what steps we can to introduce the use of the Romaji as soon as possible, so as to preclude our civilization from getting behind the times.

Man must learn from man; and the Japanese have shown themselves as ready and capable of learning from others as any nation under the sun. It is our duty to learn in this respect as much as in any other. We have learned how to telegraph according to western modes, and we can now learn how to write. As all the nations of the west have learned Romaji, as a necessary means of communication, so Japan must inevitably learn it too. There is no doubt that the use of it tends greatly to the facilitation of international intercourse and mutual civilization. The nation that uses Romaji is in a position to transfer its thought into the language of the world. To-day the world knows

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little or nothing of Japanese language and literature, which is a tremendous hindrance to promotion of international intercourse. We learn foreign languages and thereby we get to know foreigners; but they do not know us, and will continue so until they begin to study our language and literature. That day will not come till Japanese language and literature is expressed in Romaji writing. As one of the most civilized nations of the world, we must ultimately use the same mode of writing as the other great nations. It is a matter in which we cannot afford to be behind them. This international aspect of *Romaji* is something Japan can never afford to ignore. Romoji being now part and parcel of the world's civilization, Japan is obliged to adopt it. This we should labour to do in spite of all opposition. Its adoption will not only assist our progress internationally but also internally as a people. Our escape from the wasted years of memorizing the Chinese ideographs will give us time for mental development. The use of Romaji tends to develop the reason more than the use of Chinese ideographs does. Words pronounced alike but with different meanings we can spell differently, as is done in English and other languages; and in a hundred other ways the adoption of Romaji will go to the promotion of all we hold important in the growth of our civilization and prosperity of our Empire. Japan should, therefore, not hesitate to urge the use of *Romaji*, even though a few publicists and old fashioned persons contend against it. Like all great and valuable reforms it must be promoted with unceasing steadfastness until the goal is reached and the desired result achieved.

BESIDE THE INLAND SEA

The distant islands rise in purple haze
From out the shining water's glimmering blue;
And seem like sentinels set to guard the ways,
That lead to that fair Empire of the East.
Embraced between these islands great and small,
As if 'twere held in tender arms of love,
Lies the fair water sparkling in the sun,
And dotted with the white-sailed fishing-boats;
While o'er all bends the cloudless summer sky—
A mother whispering secrets to the sea.

M. E. Chapin

Prospect, Ohio

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RELATIONS BETWEEN JAPAN AND CHINA

By S. INAGAKI

(CONTRIBUTING EDITOR TO "JAPAN AND THE JAPANESE")

ALTHOUGH Japan is bound to all the treaty Powers by the same bonds of international intercourse, her degree of intimacy is not necessarily the same with all, nor are her diplomatic relations equally assured with each. It is scarcely necessary to say that at the present time Japan is much more concerned as to the permanency of her relations with China and Russia than as regards any other two of the treaty Powers. If her relations with these countries are not unfriendly, they at least can hardly be regarded as satisfactory. The situation is such as to cause regret in Japan, and among all who are interested in the peace and prosperity of the Far East.

Our anxiety in relation to Russia began with her interference in connection with our position in the Liaotung peninsula, when she united with France and Germany in ousting Japan from reaping the fruits of her victory over China. After that it was but natural that a conflict between Russia and Japan should be inevitable. Yet in reality the Russo-Japanese war was forced and unnatural; for it was not a rupture between the two peoples, but simply a bloody fray between the militarists of both countries. By an arbitrary fabrication of complications the militarist class of any country can at any time bring about trouble and therefore prove a menace to peace. After the war, however, the old enmity was allowed to die, and as the proverb says. "After the rain the ground grows harder." Every year has seen greater efforts after a clearer understanding between Japan and Russia, and not only have agreements of peace and amity been formulated by them more than once, but there have been movements in the direction of an Alliance. Yet, as a matter of fact, the two governments are no nearer a mutual understanding now than they were at first. Outwardly all is smooth and fair, but behind the veil there is mistrust and misgiving. Neither side can ever be at rest; and consequently both countries are busily engaged in armamental expansion and preparation of measures offensive and defensive. Every Japanese sojourning in northern China is regarded by Russian officialdom as a spy, and treated much in the same manner as our nationals were treated before the late war. The situation, then, is that the two peoples are peacefully disposed toward one another, as they always have been; but the capricious wills of the officialdom of the two countries, are mutually suspicious.

In the face of this situation relations between Japan and China are of the utmost importance. Fortunately the feeling of Japan for China has never been as uneasy as in relation to Russian ambition. In spite of all talk to the contrary, a comparatively friendly intercourse has always prevailed between Japan and China, especially in official circles. This is clearly proved by the spirit of willingness to compromise, that has ever marked the progress of negotiations between the two countries. Notwithstanding long pending questions yet unsolved, and complicated negotiation as yet approaching no conclusion, our government has never feared China. During the stormy period of the recent Chinese revolution there always remained a strong party in the Japanese government, ready to afford

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assistance and encouragement to the Chinese monarchy; wherein is seen the regret of Japan to part with her old friend and one-time teacher. Now despite this intimacy that has for the most part prevailed bwteen the governments of Japan and China, the popular feeling in China seems usually to run counter to Japan. The Chinese have not only appeared rather cool towards us but they show a disposition to regard us as their foes. This, it will be seen, is the reverse of our real relations with Russia.

The main ambition of Japan is, of course, to regard both China and Russia as her two good neighbours; but the doubtful attitude assumed by the Chinese people on the one hand, and Russian officialdom on the other, renders the duty of gratifying our legitimate ambition very difficult. This is, to say the least, rather unpleasant; for conditions are never normal, and the future anything but reassuring. China is so intimately related to us, and our future is to so great an extent bound up with hers, that we cannot afford to ignore the situation. The future of China and Japan must go "cheek by jowl," so to speak, if the two nations are to reach their natural destiny. China and Japan are accustomed to refer to each other as "the same-lettered race;" and so they are, at the same time being the two oldest nations in the orient. For over a thousand years China and Japan lived together in unbroken peace, till the late war, which was hardly more than a family quarrel. And since that episode relations have grown somewhat intimate, a policy which every year makes still more peremptory, especially as western powers are now beginning to bid for a preponderating influence in the Far East. Hosts and guests are reversing positions, as we say; and no part of Asia is now exempt from western interference. So far, the east has suffered little from the change; it has rather enjoyed the privileges of western civilization and the benefits of western trade; but this amicable condition does not promise any very great degree of permanence, if western nations maintain an aggressive attitude. With occidental persistency will come a determination of the oriental races to unite and stand together in selfdefence. We have already perceived very clearly that the strength of the white races is to a large extent in their union; and we believe that union of the yellow races is essential to the maintenance of their national integrity.

The unsolved question is how best to arrive at this union. It must not only be planned, but realized. A kindred race with kindred aims and interests should have no great difficulity in conceiving and practically adopting a common policy, assuring safety for centuries to come. If we are "cheek by jowl" in letters, religion and colour, why should we not become so in politics and international defence and mutual devlopment? Nothing is more binding and indestructible than racial solidarity. We see this in the Anglo-Saxon race. Yet, somehow or other, feelings between the people of Japan and China are not what they should be. This unsatisfactory condition must be due chiefly to a misunderstanding of Japan's policy. China has misgivings as to our intentions in Manchuria. She fails to see that we are there as much to save China as to save ourselves. China, led by some western publicists, suspects us of an ambition to absorb part of her territory. She assumes that we to-day occupy the same position in Manchuria as Russia did before the war; whereas, Russia was there for conquest, while Japan is there only for purposes of self-defence. Japan must insist on the distance between her borders and those of Russia being as far as possible. It is not an ideal situation, to be sure; but it was not created by Japan. Having been once created, and Japan having taken advantage of it to protect herself and China, all that can be now done is to make the best of it, until the policy of western powers assumes a more altruistic character.

We do not deny that we may have made some mistakes in Manchuria, tending to excite unduly the suspicions of our host. We have too often dealt

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with the Chinese government and ignored the Chinese people. In our anxiety to establish efficient government within the leased territory we have too frequently acted somewhat aggressively, and created suspicion among the Chinese. The annexation policy which the trend of events forced upon us in Korea, led some of the Chinese to fear that we might not stop with acquiring that peninsula; in fact Japan might have an insatiable appetite for peninsulas. Certain nations, too, in their desire to curry favour with China, have instigated the latter to mistrust our attitude. The rights-recovery movement in China has been too much ignored by us. The tendency of events in China has been such as to render the people suspicious of all foreigners, Japanese included. This disposition has been furthered by the attitude of Russia in Mongolia, and Japan has been unjustly suspected of a tacit understanding with Russia in regard to the question. All these causes have combined to leave an unpleasant impression on the mind of the Chinese and to promote anti-Japanese feeling. If we blame them or regard them as unreasonable, let us honestly try to place ourselves in their position, and then see if we should have been more discriminating. Indeed, under the circumstances, the Chinese can hardly be expected to feel otherwise than as they do. Japan must, therefore, be prepared to assume her proper share of responsibility for the situation. Of one thing Japan must ever rest assured, and that is that it can never be to her interest to lack the confidence of China and the Chinese. It is no use to cry aloud and make complaint, as some are doing; steps must be taken to familiarize the Chinese with the real policy of Japan in the Far East, a policy that must ever remain friendly to China.

Among the leading men of China today are to be found those who begin to see our aim and to feel some sympathy with our attitude. Many Chinese who formerly encouraged anti-Japanese propaganda, are now taking a opposite attitude. With the fall of the monarchy and the rise of powerful democratic elements, the leaders are beginning to see that the republic can gain nothing by cherishing ill-will toward Japan. Even as a republic the destinies of China and Japan must stand or fall together. Among the more significant changes in this respect is the more friendly attitude of Yuan Shikai toward Japan; he has even declared that it must be the aim of Japan and China to act in concert. To this new and more reasonable appeal the people will no doubt respond. Last year when a party of business men from Japan visited China they met with but a cold reception; but recently a Japanese party was everywhere welcomed with every mark of cordiality. This is indeed a remarkable change in so short a time. Some are inclined to regard this reversal of popular attitude to a desire to have Japan recognize the new republic; but it is unfair to give way to unfair suspicion of this kind. Nations must be taken for their face value, until they prove otherwise. Japan must be ready, and no doubt is ready, to welcome every assurance and every indication of sympathy from China. It is the duty of Japan to free the minds of the Chinese from any ground of suspicion in regard to the territorial integrity of China; and everything possible should be done to bring about a greater degree of mutual understanding between the two countries.

A further difficulty lies in the fact that the governments of the two countries are differently constituted. Japan is under the control of an old and conservative officialdom; while China is now in the hands of new and progressive elements; but this difficulty will be overcome by a change of representatives in China; at least that is the probability. The trip through China recently made by so astute an official as Mr. Yenjiro Yamaza, will doubtless do something to assist our government in finding out the necessities of the situation in China. An improvement of relations with China can be brought about only in the same way as in relation to other countries, namely by more mutual acquaintance. There must in future be less standing on dignity, and less aloofness, and a greater evidence of desire to come together and let aims and policies be known. Visitors from one

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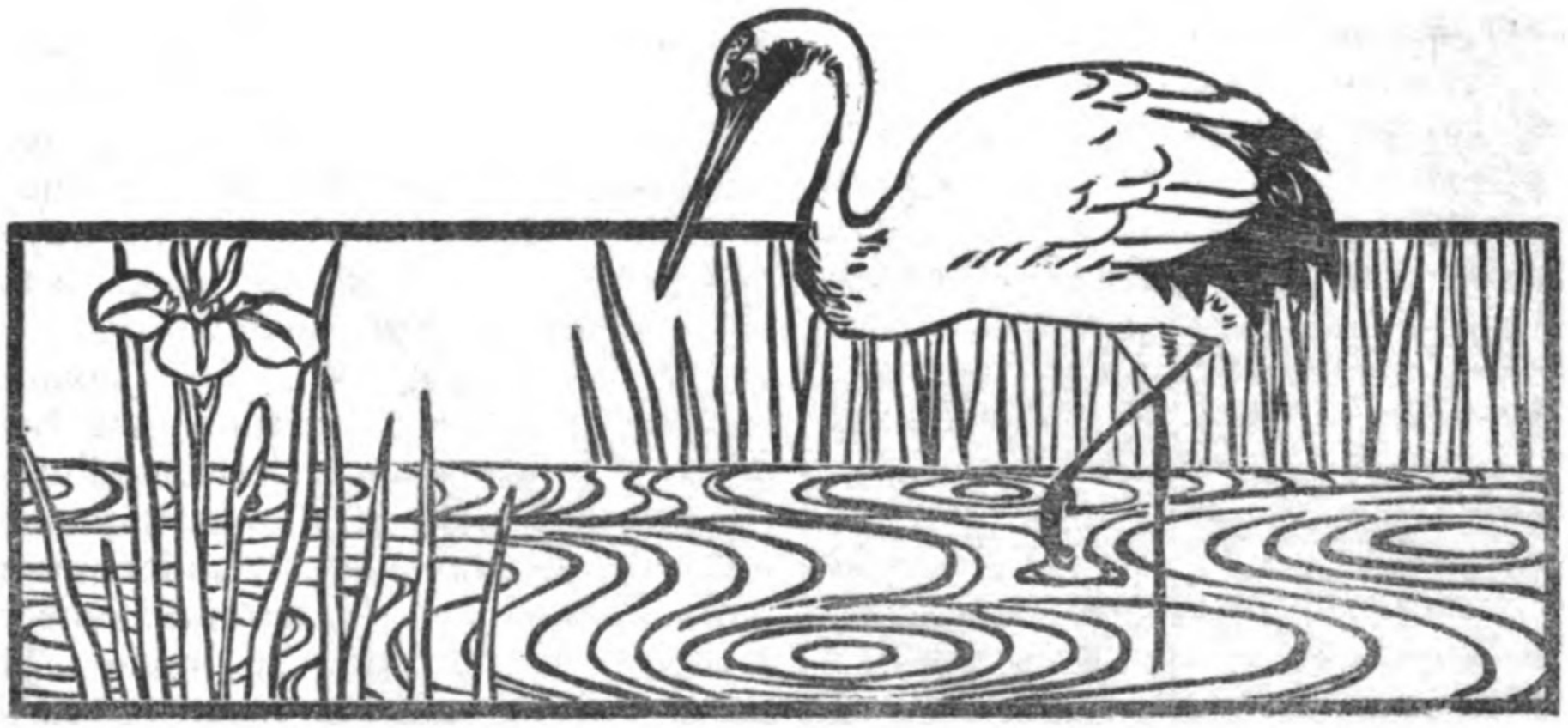
country to the other should be cordially and sincerely welcomed, and enabled to fulfill the object of their mission. The more thoughtful and influential citizens of both countries should cultivate a better acquaintance; and these in turn should do what they can to educate the mass of the people in international good-will. The constant uneasiness of the situation in the Far East should excite stronger sympathy among the peoples affected, and bind them closer together in bonds of mutual aim and interest. The newspapers of both countries have, in this respect, an immense responsibility; and the nations will expect them to rise to it. As the press usually represents certain influential persons rather than masses of people, these individuals have it in their hands to make or unmake their respective countries. Indeed, a press bureau for the special purpose of promoting international good fellowship between Japan and China would not be out of place; for what nobler or holier mission could the press undertake? It is a great mistake for those interested in this important question, to undervalue the importance of the press in relation to the situation. In accordance with this laudable policy of reconciliation, the Japanese government should avoid every semblance of aggression on the continent of East Asia, and give China no cause for territorial misgiving. The abandonment of the proposal to increase our forces in Korea would also assist greatly in lessening China's attitude of suspicion. China and Japan must realize once and for all that as a united phalanx they can preserve East Asia in tact for the yellow races; but divided, they will expose themselves to disasterous dissentions and foreign absorption. Neither of them want this. Then they must allow nothing to destroy their friendship and mutual good-will. An alliance between Japan and China would be more satisfactory and permanent than with any other nation; for neither of these nations is safe without the sympathy and support of the other. Japan might continue to survive without China, but it is not probable that China could maintain her territorial integrity without active support from Japan. Certainly there is far more hope for peace in the orient, from an alliance with China than an alliance with Russia. A mutual understanding between Japan and China would be no more temporary expedient to put off the evil day, but a permanent union in mutual selfdefence. Though at present there is no diplomatic connection between Japan and China, the feeling between the two countries is fast improving; and there is every hope that the policy outlined above will be adopted and welcomed by the people of the two nations.



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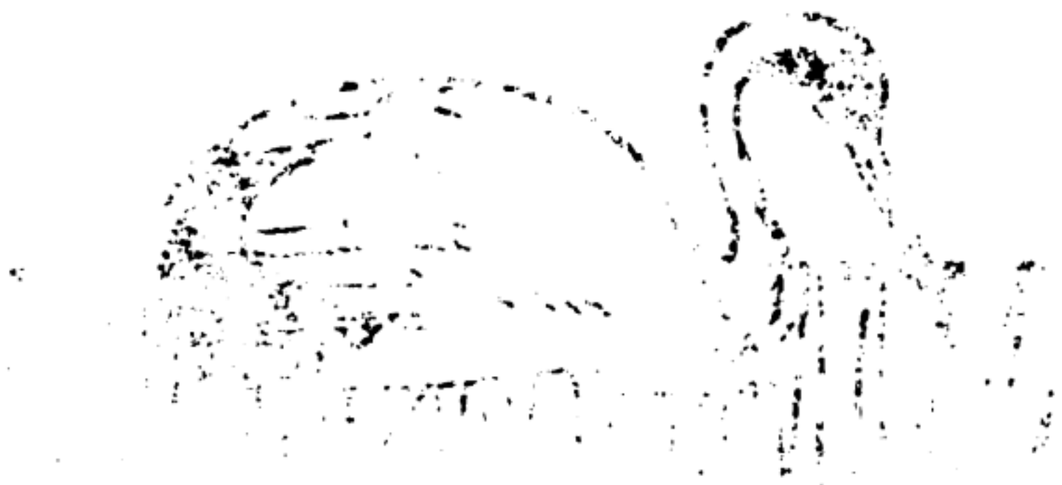

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THE JAPANESE ROOF-CURVE

By ONZAN

WESTERN architects and connoisseurs of things Japanese have expended much energy and displayed considerable insight and ingenuity in endeavoring to suggest the origin of Japanese roof curves, seeing in them simulations of almost every diverging line in nature. The Japanese roof-curve, in all the fascination of its mysterious outline, can best be seen in some of the finer old temples and shrines found here and there throughout the country. So delicately subtile are some of these roof-curves that artists in painting them find no point of the curve yielding to demonstration by a compass, and are obliged to indulge purely in free hand efforts to arrive at any accurate depiction of the wondrous lines, a task that to a great extent baffles even the most expert foreign master of the pencil and line. It is freely admitted then that the curve of the Japanese temple roof is about as difficult a line to draw as man in his ingenuity has contrived. How the Japanese artists themselves succeed so well in producing it; and, more marvellous still, how the native capenters can so accurately construct what their architects design, are questions that almost pass understanding.

It is an interesting endeavor to traverse somewhat the various explanations that have been offered as to the origin of these unique and beautiful curves. The majority of western artists and writers see in them the sagging outline of the primitive tent which milleniums ago sheltered the progenitors of the Yamato race on the burning plains of the south; somewhere in China, Malay or India. Just who were the ancestors of the Japanese race is a mute point, not likely to be soon settled; and in any case it would be straining the imagination a little too far if we should attempt a descision of the question by inferences from the curve of a temple roof. There is no doubt, however, that the curve is what is called a catenary, the most beautiful, perhaps, of all natural curves, such as happens by force of gravitation in a chain or cord suspended between two points, the one end higher than the other. A similar curve, it is true, must occur in a canvass hanging between the upper and lower poles of a tent, when the apex of the gable will be at a sharper angle than the lower ends of the gable. As the more stationary forms of architecture began to appear with advancing civilization and less nomadic habits, it is supposed that the roofs would most likely be made of grass, a material that could easily be made to assume the beautiful catenary to which the eye of the race had been so long accustomed. As the migrating Yamato found themselves pressing still further north, and meanwhile advancing still more in degree of civilization, it is presumed that they began to build in wood, when the grass roof gave way to the lines of wood and tiles in which many now imagine they detect the lines of the original tent. Why the Japanese never got beyond the use of wood in architecture is another interesting question, which we cannot now take time to explore; but it might be said by way of suggestion that perhaps wood better than stone or brick adapted itself to the curve in question. The Japanese averson to stone structures has been ascribed to the greater destructibility of such buildings in a land of earthquakes; but other races seismically as inconveniently situated have entertained no such scruples in reference to stone. The menace of periodically recurring earth-

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1. KONGOBUJI, KOYASAN 2. NISHI HONGWANJI, KYOTO
3. HIGASHI HONGWANJI, KYOTO

SOME GRACEFUL ROOF-CURVES OF JAPAN. *Quelques gracieuses courbes de toits Japonais.*
Schoene Dachkurven.

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1. GATE OF NIJO CASTTE, KYOTO, SHOWING FISH AT APEX OF CURVES
2. GATE OF OBAKUSAN, WITH FISH CROWNING GABLE. 3. NYOTAI SHRINE, MT. TSUKUBA

SOME ROOF-CURVES, SHOWING FISH AS ON CREST OF WAVES. *Courbes de toits montrant un poisson au sommet, comme sur la crête d'une vague.* *Fisch auf Dachfirst wie auf einer Welle.*

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quakes did not prevent the Greeks and Romans from creating massive lithic structures, some of which have become the models of classic architecture for all time. All kinds of stone have for centuries been quarried in Japan, but the use of such material has been confined to forts, walls, engineering works and tombs. It may, therefore, to some estent have been due to the difficulty of transferring the beautiful lines of the wooden buildings to brick or stone that the latter were not used in constructing temples and habitations. Hence the Japanese carpenter has always maintained undisputed sway over the stone mason. But would a people otherwise so practical as the Japanese be influenced to so great a measure by the mere sentiment of preference for an ancestoral curve? There are reasons why such an inference might not appear either impossible or irrational from a Japanese point of view.

Japanese conceptions of beauty have in some degree a moral bearing, especially in the matter of architectures. An interesting feature of ancient Japanese buildings was the central pillar, a post planted deeply in the soil, and around which the structure was framed to give it stability and stiffness against violent winds. This pillar was termed the ame-no-bashira, or Heavenly Pillar, a name strongly suggestive of religious significance. It was looked upon as the center about which domestic rejoicings took place; and when the frame of the building was set up, *gohei*, or paper prayers, were attached to the top, and a ceremony was performed. This pillar is still to be seen in all dwellings of the better class in the shape of a solid post much thicker than the rest, and of a different kind of wood. It is usually built into some wall or else isolated, and is called the pillar of good luck. Though constructively adding no special support to the building it is supposed to give moral support to the household, and to augur success in domestic undertakings. May not the desire to retain the graceful curve of the temple roof be ascribed possibly to some reason religious as well as aesthetic? None of these speculations, however, explain the origin of the curve which the Japanese have done so much to perpetuate and improve.

For the origin of the curve as found in Japan we must, of course, go beyond the Japanese race back to China, from which all the higher forms of Japanese architecture came. Those heavy curved tiled roofs with deep salient eaves and complicated cushion bracketing, as seen in Buddhist temples, and in high class civil and domestic structures, are undoubtedly an inheritance from China. But the important point about this curve, as we must now say, is not its origin, but its significance to the Japanese mind, and the extent to which the Japanese have modified it to harmonize with their conception of its import. Whatever the curve may have represented to those with whom it originated, it had no such significance to the Japanese to whom it came as an inheritance. The European habit of affixing gorgons, griffins and other fabled monsters to the eaves of sacred buildings had its origin in superstitious notions that have no appeal to the people of to-day. Likewise, even though the beautiful roof curve of Japan may have had its origin in the tent catenary of the ancient tribes of Asia, it had no such significance to the people of Japan; but the fact that it has some significance of an important and far-reaching nature, cannot be doubted, or it would not have been retained at so much trouble and expense. There is no doubt also that the Japanese have greatly modified and improved the idea since receiving it from China. The extent of these adaptations it is unnecessary now to examine. But it may be noticed that one important modification was to give the curve the sweep of a sword. In this feature of it on Japanese soil some might fancy a military import or suggestion; the idea being one of defence, spiritual or material or both. Most of all perhaps has the Japanese artist seen in it the outline of a leaping wave, just before it breaks and cracks all its green length like shivering glass, tinkling in white sheets along the shore. The striking similarity of the

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roof curve to wave motion is further suggested by the favourite wave attitudes depicted by some of the greatest Japanese artists, like Hokusai. The suggestion is further confirmed by the habit of Japanese architects in placing a fish at the upper peak of the gables, as in the attitude of being exposed by the towering billow and about to plunge again into its green depths. A conspicuous example of this practice will occur to all in the case of the golden dolphins on the roof of Nagoya castle, whose sweeping tails undoubtedly suggest activity in their native element. In such a case it would be absurd to associate the curve with a tent origin in the Japanese mind. It is in fact unaccountable how any person with an aesthetic sense could have conceived the notion of regarding a fish as an appropriate ornament for a roof, did not the roof suggest some idea of the sea. Still more absurd would the idea become if we maintain as some do, that the roof curve had its origin in the graceful outlines of Fujiyama. Not so remote is the additional suggestion that the idea of the roof curve is taken from the nets of the fishermen hanging up to dry on poles, the catenary of which is exactly similar to that of the temple roof. The fact that certain artists of Japan have bestowed their genius on depicting the drying nets may add further confirmation to the convictions of those who favour this theory. But one feels strongly inclined to the conviction that from the first, to a race of seamen like the Japanese, the aesthetic appeal was not only because the curve was in itself a thing of beauty and a joy forever, but because it was vividly suggestive of the element surrounding their native shores, out of which the rising sun itself arose. No one can stand on an eminence above a Japanese city and gaze across the miles of purple-gray roofs without thinking of the sea, the sweeping temple roofs suggesting the towering breakers on the point of dissolution into space.

While then one is free to admit that the tent line of the primitive tribes of Asia may have been the origin of the curve we admire, we cannot but feel that the Japanese in receiving it from the continent, treated it as they do all other things passed on to them, *adapted* it as well as *adopted* it, adding still further to its beauty. In passing through China one is not impressed by these roof curves as in Japan. The Japanese curve has a spirit and a significance all its own. The real spirit and its origin may now be quite forgotten ; but the undercurrent of the capacity for aesthetic appreciation so well developed among the Japanese is the same as that which we experience in beholding the waters of the mighty deep in their magnificent and resistless rush and swell. This would be especially suitable in the case of castles which were representative of law and sovereignty. These massive structures erected on cyclopean walls, resisting the curving, leaping superstructure, were like Nippon immovable on her ancient shores. And the fish on the gable terminals with their flying tails tumbling over the wave crest, symbolized the life of the great deep, and the whole formed, as it still does, one of the most picturesque and striking features of the Japanese landscape. Thus under the inspiration of the sea these children of the great waters have taken the line of the Chinese temple-roof and given it a curve that is a thing of permanence and beauty.

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THE IMPERIAL THEATRE: A NEW FORCE IN JAPANESE SOCIETY

By K. YAMAMOTO
(MANAGER)

THOUGH in Japan the theatre is one of the oldest institutions catering to the human taste for public amusement, it never from the time of its inception met the national ideal in this respect; and consequently for centuries it was looked down upon as a resort of the lower classes. That the more intelligent circles of the people believed in the theatre as a potentiality capable of great good, was proved by the fact that the higher classes always maintained a theatre of their own, not a building, but a species of play known as the *No-drama*, acted in the great rooms of their stately mansions, or out of doors. Contact with the western world gave Japan renewed faith in the possibilities of the theatre as a force in human society; but the native stage and its actors conservatively clung to the old modes and ideas, and it seemed a hopeless task to bring about a reformation. Not only so, but visitors of distinction from abroad were coming to Japan from time to time, and the inconvenience of having no first-class place to entertain them was keenly felt by the more important hosts of the capital. There was felt a need of something more than the old style theatre, or a *geisha* dance, if foreign visitors were to carry away from Japan an impression consistent with the national ideal. It was this feeling that induced a number of public-spirited citizens of Tokyo to put their heads together and form a company for the erection of a thoroughly modern theatre, both in architecture and art.

This ambition led to erection of the new Imperial Theatre, which was opened in February, 1911. The movement for the new theatre was led by such men as Marquis Saionji, Count Hayashi, the late Prince Ito, Baron Shibusawa and others. Their motive in forming a corporation and seeing about the construction of the new building, was not purely speculative; they had a moral end in view. With many other leading Japanese, they were convinced that in manners, literature, music and art, the theatre might be utilized to exert an enobling influence upon the whole nation; and they wanted to have the Imperial theatre a model in appointment, talent and tone, all that a first-class place of entertainment should be. A force hitherto regarded as immoral in tendency, was to be rescued and henceforth made to minister to the nobler ideals of those who desired to pass their leisure time in a worthy manner. It was believed that a properly conducted theatre would exercise an unconscious influence on the mind, and assist in bringing into modern Japanese society a greater degree of elegance and refine-

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ment. Japan did not wish to be isolated from the rest of mankind in matters histrionic and theatrical, any more than in any other of the more important features of progressive civilization. It became the aim of the promoters to provide a means of entertainment that the *samurai* could neither laugh at nor despise, and where any gentleman could go, and take his wife and family or his friends, and feel he had ministered to their pleasure in an intelligent and worthy manner. The motive of the management was to rescue the Japanese theatre from the crudeness and vulgarity with which it had been only too long associated. The actors and actresses of the new Japan were to be artists and not panderers; and the presentation of national drama was to become a fine art, such it was in Europe. This worthy ambition on the part of the promoters must be borne in mind, if one is to appreciate all that the Imperial Theatre means to modern Japan.

When it was decided that a new theatre on modern lines should be constructed, representatives of the corporation went abroad, and under the guidance of an architect, consulted with the leading architects and stage experts in Europe and America, returning with plans aiming to combine the virtues of the best foreign theatres without the inconveniences and objectionable features of any. Baron Shibusawa, one of the leading men of the nation, was appointed chairman of the corporation, and the company was organized with a capital of 1,200,000 *yen*, the whole being subscribed without the assistance of the public. The magnificent new structure was opened just about a year ago; and one may now glance back across these twelve months of experience and ask what progress has been made?

From the very outset it was realized that if the talent for the stage of the new theatre was to be up to date, some attention would have to be devoted to the promotion of histrionic education, especially in the way of producing actresses, of whom there was a great scarcity in Japan. Japanese drama in its origin had the female parts of a play taken by women, but with the progress of time the theatre degenerated, and women were not permitted by law to appear on the stage. Naturally under this régime the actress quite disappeared from Japanese society. But with the incoming of western civilization, the old ideas of the *kabuki* drama began to revive, and the actress was again in demand. But she was not ready to answer the call; how could she, seeing that she was wanted for a mode of entertainment not usually associated with worthier ideals. But Japan was tired of the foolery and mimicry of having female parts taken by boys, without either grace or talent, and the actress was called for with a unanimous and unhesitating voice. The management of the new Imperial Theatre knew that the Japanese actress must return to her proper place on the national stage; and they knew further that she could not do this without an education she herself would be unable to command; so they established a school for the education and training of female specialists for the stage.

This school for actresses is a unique feature of the Imperial Theatre. To start under the best auspices, Madam Sada Yakko, the most noted actress in Japan, was placed at the head of the new school. In order to have some

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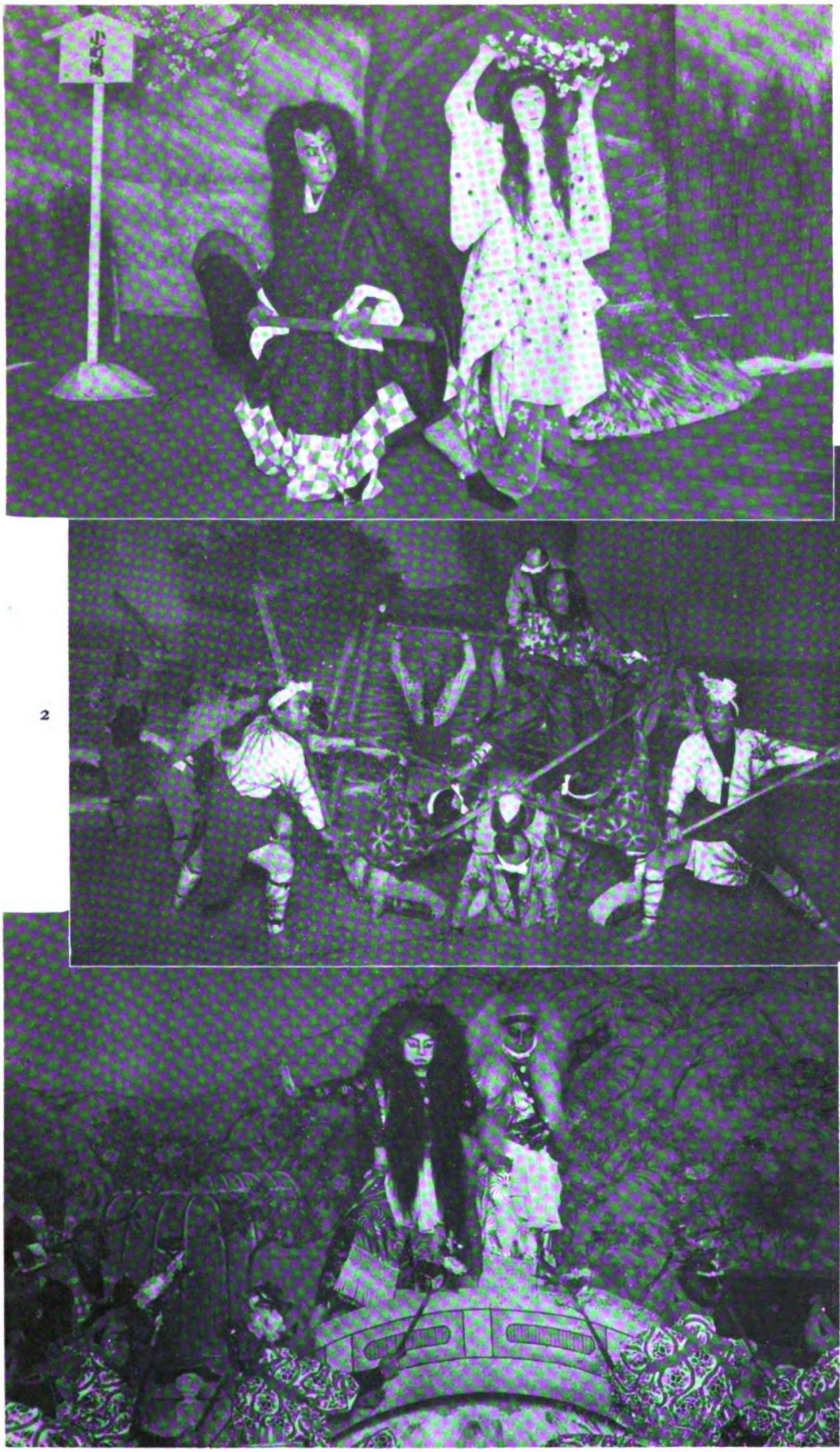

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1. SUM.ZOME 2 HIRAGANA SEISUIKI 3. SHAKKYO

SCENES FROM RECENT PLAYS AT THE IMPERIAL THEATRE. *Scenes des pièces récentes au théâtre impérial. Aus den letzen Schauspielen des 'Imperial Theatre.'*

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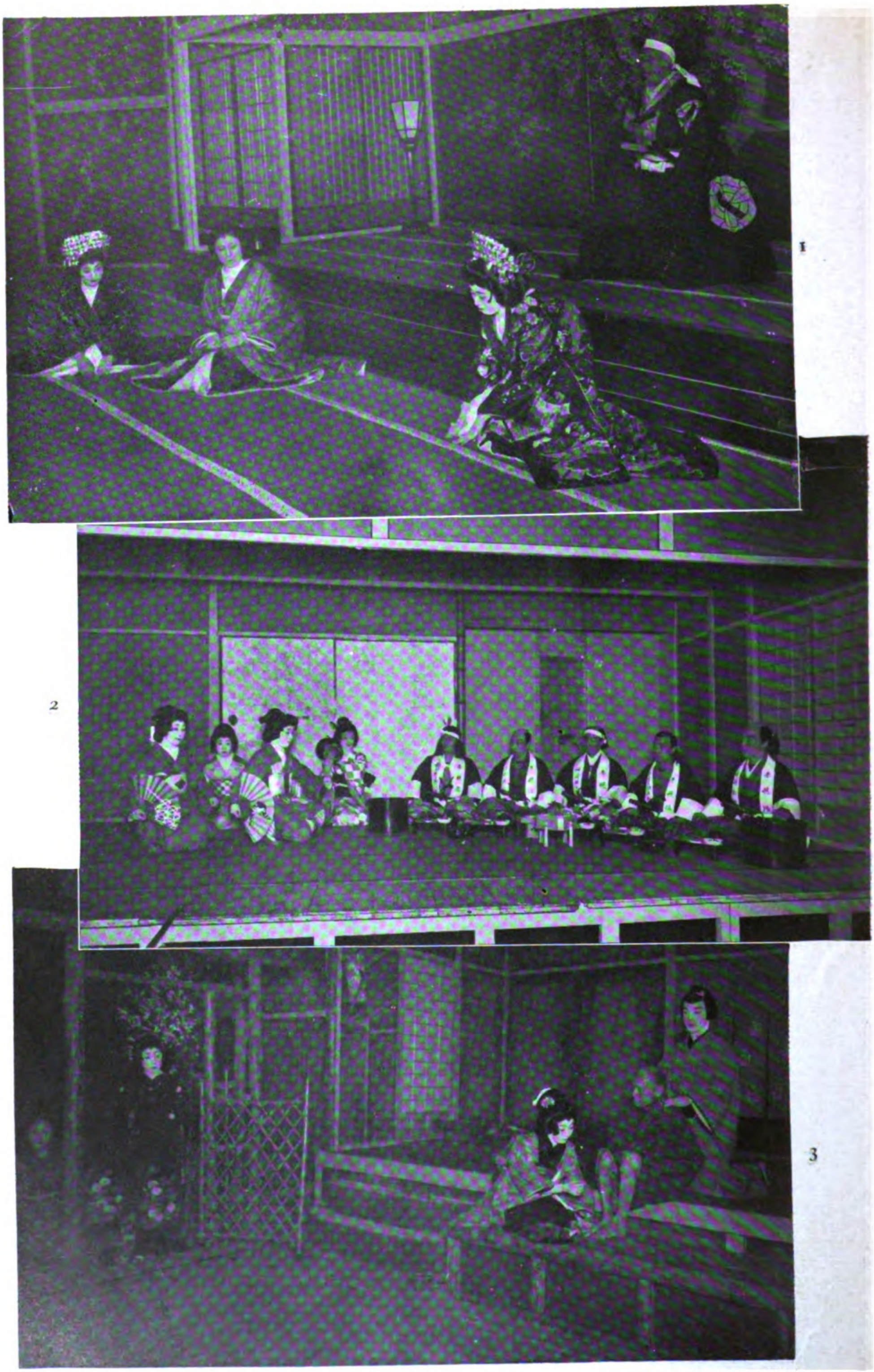

1. TAMAMO-NO-MAE 2. HORIBE MYOKAI-NI 3. SHIMPAN UTASAIMON
SCENES FROM RECENT PLAYS AT THE IMPERIAL THEATRE. *Scènes des pièces récentes au théâtre impérial. Aus den letzen Sceauspielen des 'Imperial Theatre.'*

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thing to go and come upon in the way of talent, the school for actresses was begun three years before the date for the opening of the new theatre; and after the theatre was opened, the *Gigei Gakko*, or School of Histrionic Art, was attached to it. Baron Shibusawa, the president of the corporation, is also president of the school, and takes an unceasing interest in its progress. Already the actresses turned out from the young institution have made a name for themselves. The first graduating class numbered ten, among whom was the rising star, Ritsu-ko Mori. The next class iucluded thirteen, the most brilliant member of which was Kane-ko Otowa. The undergraduates of the third class are still in training. It is interesting to observe that the students of the actresses' school are not from the less important circles of Japanese society. Most of them are the daughters of people of position; and are not only well educated women, but ladies in the best sense of the word, and therefore worthy of a place as artists and teachers of modern society. These students are given every opportunity to practice and develop their histrionic talent, being allowed to appear on the stage of the theatre in its regular performances, as their assistance may be desired.

It is scarcely necessary to say that as regards actors, the Imperial Theatre commands the best in the Empire. Such names as Onoye Baikō, Matsumoto Kōshiro, Sawamura Sōjuro, Onoe Matsusuke, and many others, are to be seen and heard on the stage of the new Imperial. To the ablest of these, modern Japanese drama looks hopefully; and the Imperial Theatre has at present the exclusive right to their talent. With the progress manifested in providing the public with the best of modern Japanese drama, rendered by the highest art the nation can produce, the Imperial Theatre has advanced to an attempt at opera; and some time ago under the auspices of Madam Tamaki, a genius in this art, some success was scored. When it is considered that but two years have elapsed since the theatre opened its doors to the public, the progress made in the presentation of modern Japanese plays, and developing dramatic art, has been truly wonderful.

We do not confine our efforts merely to modern plays. At our opening we began with an old drama, and had the famous Osaka actor, Nakamura Ganjiro, come to Tokyo to produce it. Our second play was altogether of the new schoo of drama; and actors like Ii and Takata put it on the boards. The third play was one known as a Japanese female drama, a specialty of the Imperial Theatre; and this proved so popular that henceforth every month this sort of drama was produced alternately with plays of the old school. The new theatre has proved a very popular place for special evenings, and special performances. One of the most successful of these was given in aid of the Literary Art Association presided over by one of our new school dramatists, Dr. Tsubouchi; and another evening was devoted to the interests of what is known as the *Jiyu-gekijo*, or Liberal Theatre, both associations devoted to the promotion of new movements in the theatrical world of modern Japan. These new movements are doing much toward modernizing the Japanese stage. Nor has the new theatre been ignored by foreigners. Not many foreigners are in

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a position to appreciate Japanese drama, and the attendance of foreigners has not been large, but there have always been some. And from time to time foreign plays have been produced on the stage of the new theatre, sometimes by Japanese talent and at other times by foreign actors and actresses. The Bandmann Opera Company has given the public much satisfaction by its production of foreign opera on our stage, and recently even Shakespere's plays have been made to honour and adorn our Japanese stage.

As the taste of the times calls for opera more than any other form of theatrical entertainment, we are devoting much attention to developing a capacity for the supply of this demand. But opera, as understood abroad, is such a new thing in this country that our first attempts must appear crude; yet were are not going to abandon hope. Last year the Imperial Theatre established a department of opera, and we have installed experts to train candidates for this department of histrionic art. We have now eight men and seven women in training as opera singers. Already we can boast of being the first Japanese theatre to attempt opera; and as time goes on, and our talent still further develops and gets experience, I have no doubt Japan will be able to produce tolerable opera. The Imperial, too, was the first to introduce the Matinée performance, such as is given abroad. In the art of Japanese dancing too, for intermediate scenes, we have all that the best talent can produce; and Japanese dancing, as is well known, is an accomplishment so highly artistic as to be beyond even the best talent abroad.

Like the great theatre-managers of Europe and America we are always deeply conscious of a lamentable paucity of good plays, and are ever trying to encourage promising dramatic talent. From time to time we suggest subjects and themes to playwrights, and subject the manuscripts received to examination and rejection, revision or acceptance at once. We also made a collection of new plays by offering prizes; but we find it best to depend on the masters in dramatic art, and order specially from them as plays are needed. Among our literary and histrionic advisers are such men as Viscount Suyematsu, Dr. Hozumi and Dr. Sakata, as well as other names of authority in this direction.

On the whole it may be said without doubt that the Imperial Theatre is efficiently meeting the social and aesthetic wants it was designed to supply. From the first its stage has met with the approval of the public, and its performances have been patronized by an increasing number of the most intelligent citizens of Japan. It must be remembered, however, that we are only beginning; and as time goes on, many additions and improvements will mark our appointments and our repertoire. New designs in the way of scenery and stage properties are always under contemplation, and are installed as occasion demands. It is important to bear in mind that histrionic art in Japan, like all other departments of our art, is in a transition stage; and whether we shall succeed in harmonizing eastern and western ideas of the drama as successfully as some of our artists are doing in painting and sculpture, it is yet too soon to say. In one play produced last year, Anjin, an attempt was made to bring both east and west together. It was but a crude beginning of what some day may be a common reality. One may feel assured that the east and the west will yet come together in drama, as closely they are doing in everything else. In this great cause the Imperial Theatre is a pioneer; and as such, is entitled to the patronage and respect of the whole nation.

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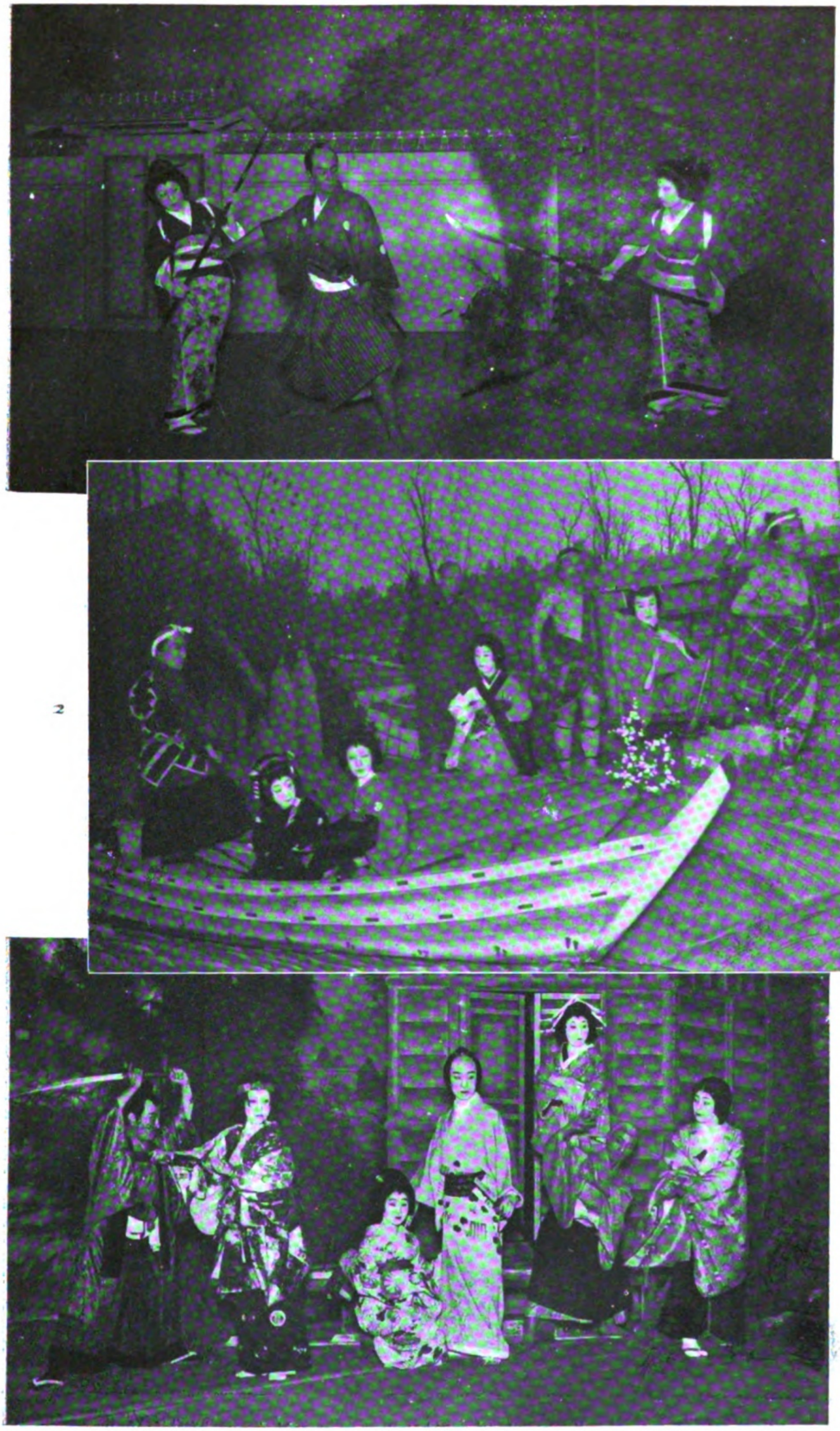

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1. SHICHIKYOOCHI 2. SHINPAN UTASAIMON 3. INAKA GENJI

SCENES FROM RECENT PLAYS AT THE IMPERIAL THEATRE. *Scènes des pièces récentes au théâtre impérial.* *Aus den letzen Schauspielen des 'Imperial Theatre.'*

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BARON MULLER, AUSTRO-HUNGARIAN AMBASSADOR, ARRIVING AT SHIMBASHI STATION. *L' Ambassadeur d' Autriche-Hongrie arrivant à Shimbashi. Der Oesterreich-Ungarische Gesandte trifft ni Shimbashi ein.*

FRONT GATE OF AUSTRO-HUNGARIAN EMBASSY. *Entrée de l' ambassade d' Autriche-Hongrie. Haupteingangsthor der Oesterr-Ungarischen Gesandtschaft.*

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THE AUSTRO-HUNGARIAN EMBASSY IN TOKYO

By "J"

THOUGH the Empire of Austro-Hungary forms one of the great Powers of Europe, relations with Japan have been of such recent date that there is not a great deal to be said in the way of history. Austria for many years both before and after its union with the Crown of Hungary was engaged in such constant warfare that there was little time or opportunity for the opening of intercourse with regions more remote. Surrounded as Austria is by alien peoples, and herself composed of various heterogeneous tribes, her present greatness and prosperity are the result of the most triumphant bravery and patriotism. The world offers few examples of a people so confronted for hundreds of years by warlike enemies, that has yet come out of the conflict so unscathed and victorious. After the removal of Napoleon from the bloody battlefields of Europe Austria forged her way fast to the front, and soon became a well organized and prosperous country. As soon as Japan opened her ports to foreign commerce and began to make treaties with the nations of Europe Austria-Hungary came in for similar favours.

The first negotiations for treaty relations between Japan and Austria began in 1869, when Sawa Noriyoshi, Minister of Foreign Affairs, conducted the proceedings. The treaty was signed on the 12th of September of the same year, and the Austrian Minister Count Petz presented his credentials and was accorded an audience by the Emperor of Japan. On the 28th of November, 1871, the Vice-Minister of Foreign Affairs, at the instance of Count Soye-jima, opened further negotiations for improvement of treaty relations with Austria-Hungary. The document granting Count Terashima powers plenipotentiary on this occasion bore for the first time the Imperial seal, and became a precedent for all successive state papers of the same nature. The new treaty was formally signed on the 3rd of December, 1871, binding the two countries closer together in relations of peace and commercial intercourse. The new Austrian Minister at that time was Henrich Freiberr von Calice who was the Austrian representative in Tokyo till March, 1874. During the year 1873 relations between Japan and Austria were further cemented by an invitation from Vienna asking Japan to take part in the great international exhibition held in that city. Japan heartily accepted the invitation, and Count Sano was despatched as chief commissioner to carry out the necessary arrangements. The Japanese exhibits were for the most part, porcelain, lacquer and art works, with a sprinkling of handicraft and general industry, which commanded a remarkable degree of attention and were awarded some prizes and medals. The Japanese commissioners also brought home some valuable hints in regard to

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manufactures and industry, which have had important effects upon Japan's development. It was the first time that Japan had participated in an exhibition, and the opportunity as well as the beneficial results received, have always been appreciated by the nation.

In March 1874 Pgnaz Freiherr von Schaeffer came as Austrian Minister to Japan, remaining three years, when he was succeeded by Carl Ritter von Boleslawski. No event of importance marked this period of Austro-Japanese relations. Maximilian Ritter Hoffer von Hoffenfels was the Austrian Minister in Tokyo from 1879 to 1882, when Carl Graf Zalushi became Austrian Minister to Japan. It was during his tenure of office that conferences were held at the Japanese Foreign Office with a view to revising treaties with foreign countries. From 1888 to 1893 the Austrian Minister to the Court of the Mikado was Rüdiger Freiherr von Biegeleben, his successor being Christoph Graf von Wydenbruch who continued to represent his country till October, 1899. In 1897 a revised treaty navigation and commerce was negotiated with Austria which still further improved relations between the two countries. Adalbert Ambro von Adamôcz, who came as Minister in October, 1899, was promoted to the status of Ambassador in 1907, and was succeeded by Baron Guido de Call in March 1909. The present Austrian Ambassador in Tokyo is Baron Müller, who has only just taken up his residence at the Embassy.

The new treaty of navigation and commerce between Japan and Austro-Hungary has been signed, but has not yet been published. It is however regarded as bringing the two countries commercially into still closer and more reciprocal relations. It is interesting to note as already suggested, that it was through the great International Exhibition held at Vienna in 1873 that Japanese manufactures were first introduced to a European public. Trade with Austria has not reached the volume that it has with some other countries of Europe, but it is steadily on the increase, the exports from Japan to Austro-Hungary in 1911 amounting to 882,077 *yen*, while imports reached the amount of 3,082,989 *yen*. Steamship communication between the two countries is maintained monthly by seven ships of the Austrian-Lloyds company. The principal items of export from Japan to Austria are dried ginger, camphor fish oils, vegetable wax, silk waste, copper, straw braid, hats, and umbrellas; while the chief imports to Japan are wines, hops, glue, pencils, wool, woolen yarn, cloth, linoleums, lead, paper, steel rods, electrical fittings, steamers, horses, wire, iron plate and piping. The items of export showing most marked increase are vegetable oils, ginger and camphor; and in imports the items showing most increase are glue, wines, steel and woolen yarn. The apparent decrease in imports during the last five years is due for the most part to the rapid development of industry in Japan, meeting the domestic demand. It is to be regretted that in such great business centers a Vienna there are no shops dealing specially in Japanese goods, save a few curio stores which have no appreciable effect upon international trade. At present most of the Japanese goods going to Austria are brought in through German merchants. The Japanese are very anxious to

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improve facilities for increasing trade between Yokohama and Trieste, as the Hungarians have always shown a decided preference for things Japanese and have always tried to promote good-will toward this country. A merchant in Trieste some time ago bought a supply of a certain drug from Germany; but on learning later that the drug had been imported to Germany from Japan, this merchant opened up communication directly with Japan and now is engaged in a large importation of this drug. This is but an example of what might go on to a much greater extent. With regard to postal communication between Japan and Autro-Hungary the latter stands sixth among the countries despatching and receiving mail to and rom Japan, sending annually about 40,000 and receiving some 58,000 postal articles. The attitude of Austro-Hungary towards Russia and the present critical situation between the Balkans and Turkey, are attracting much attention in Japan. As Japan's future relations with Russia must for years form a subject of profound significance, the relations of Austro-Hungary and Russia must continue equally interesting to Japan; while the policy of Austria toward the belligerent states naturally reacts on Far Eastern questions as regards territorial expansion. Austria is as closely associated with the pending problems of the Near East as Japan is with those of the Far East; and the two countries have much to learn from each other, not only from history but in the future.

THE PATRIOT

Kuni omou
Michi ni futatsu wa
Nakarikeri
Ikusa no niwa ni
Tatsu mo tatanu mo.

In thinking of one's country
No two ways there are;
The patriot knows one duty,
Whether in peace of war!

The meaning of the above lines is that whether a man remain at home as a husbandman laboring for his country or whether he go to the front to fight for it, the duty is the same; and the one is as truly a patriot as the other, a sentiment worthy of the broadmindedness and magnamity characteristic of the late Emperor of Japan.

By His Majesty the late Emperor,
Tran. by J. Ingram Bryan

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THE FLAG OF THE RISING SUN

'Tis thy flag and my flag; the best of flags on earth;
Oh, cherish it my brothers, for 'tis yours by right of birth.
Your fathers fought; your fathers died, to raise it to the sky;
And we, like them will never yield, but keep it flying high.

'Tis thy flag and my flag: there's not a wind that blows,
To stir Formosa's waters or to sweep Karafuto's snows,
But spares a breath to move anew the flag that's never least,
The Rising Sun, my brothers, 'tis the envy of the East!

'Tis thy flag and my flag; across the ocean wide,
Our kinsmen look upon it with a thrill of love and pride.
It speaks to them of distant lands, wherever they may roam,
Of honour, faith and freedom bright; of Emperor and Home!

'Tis thy flag and my flag; our millions own its sway,
And know that 'neath its ample folds their night is turned to day.
With us they join in heartfelt prayer, ascending to the sky,
That Heaven will bless our dear old flag, and keep it flying high!

—*Adapted from F. Shirley,*
By J. Ingram Bryan

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Around the Hibachi

PAINTING FROM LIFE

ONE of the most noted wielders of the brush in old Japan was Maruyama Okyo, founder of the Maruyama shool of painting, whose masterpieces ever indicate an artist with his eye upon the object.

Once when Okyo had occasion to paint a wild boar sleeping, he was much at a loss how to get an opportunity of observing the animal in the attitude desired, as he had never seen a wild boar sleeping, and knew of no one who had. After pondering a while he bethought him to ask an old peasant woman with whom he chanced to be acquainted at the village of Yase; and next time the woman came to sell faggots at his door, the artist inquired whether she had ever beheld a wild boar asleep. She replied that such had been her luck more than once; and then Okyo requested of her that next time she happened to come across a sleeping boar, to leave the animal undisturbed and hasten to him with the information. The artist promised the old woman ample reward, and she consented to comply with his request.

Almost a month had passed when the old woman came hurrying one day to the home of the artist to tell him that she had espied a wild boar sleeping in a bamboo grove not far from her hut. Okyo was delighted; and after sending the woman back with a warning not to disturb the beast, he hurriedly collected his sketching materials and a bit of lunch, and repaired with one or two pupils to the spot where the animal lay. Sure enough the boar still rested quietly in the grass, and they had no trouble sketching it to their hearts' content. Completely satisfied and grateful to the old woman for so much good luck, they returned to the studio to complete the painting.

As soon as the piece was finished Okyo studied it well, and wondered whether it was wholly satisfactory, for he had little experience in painting wild boars, and none at all in painting one asleep. Just about that time an old man from Kurama happened by, and Okyo called him in and showed him the picture. The old man had seen many a wild boar in his time, and the artist know his impression of the painting would be worth having. The old man viewed the picture for some moments and then said: "I have often seen wild boars asleep in the hills, but I have

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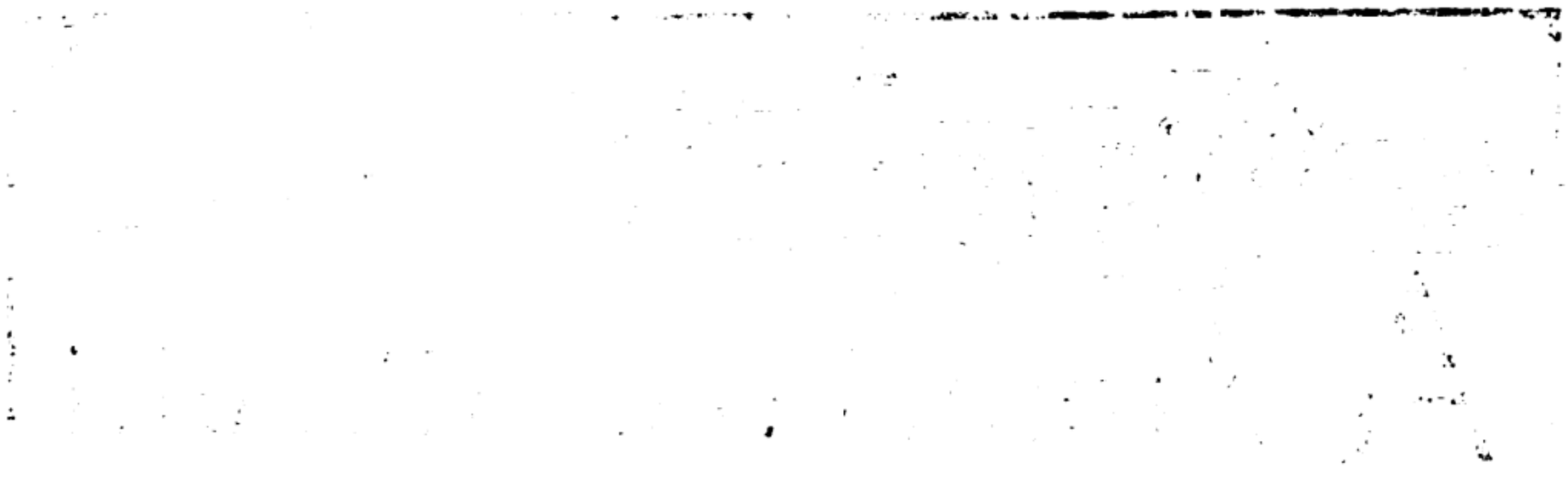

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never seen one sleep just like that represented in the painting; it does not look like a sleeping boar but like a sick one."

Astonished at the expression of such a view, the artist asked the peasant his reasons for it. "Well," said the old man, "perfectly as the picture seems to be done, it is a *sick* boar, not a sleeping one; for when a wild boar sleeps in the forest its hair always bristles; it keeps its feet firmly set, and it seems instinct with energy; but a sick boar is usually inert, just as in the picture there." All the more impressed by the insight displayed by the man, Okyo begged him to describe more minutely the appearance of a sleeping boar; after which the artist set aside the picture and painted another.

Some days later the old woman came again to the house of the great artist with her bundle of faggots; and Okyo inquired more about the boar. She replied that strange to relate, the boar was still there, and must have been sick, as it had died the followed day. Okyo was now all the more impressed with the accuracy of judgment and observation displayed by the peasant from Kurama; and when the old man again came that way a few day after, Okyo showed him the now picture, and the old man expressed this time much admiration for it as a faithful depiction of a sleeping boar. Delighted with having the praise of so good an authority, Okyo profusely thanked the old man and felt permamently grateful to him.

In this is seen the devotion with which Okyo studied his art; and how he endeavoured therein to be true to life; and it is not to be wondered at that he was regarded as the first painter of his time, and one of the greatest that Japan has produced.

On another occasion when Okyo had painted the picture of a grazing horse he showed it to a farmer, who admitted that it was a grazing horse, but insisted that the animal was blind. Okyo pressed the farmer for the ground of his opinion, and the man explained that he thought so because the horse was painted with its eyes open. "The animal is represented as eating long grass and shrubs," said the man, and "a horse eating long grass always keeps his eyes shut while the head is among the grass, so as to protect its eyes; no horse would bury its nose in long grass with its eyes open, except indeed it were a blind horse."

By thus conversing with the peasantry the great artist learned how best to observe the ways of nature and life, and to perfect his art in perspicacity as well as in technique. Okyo tried to interpret nature rather than to imitate her, as all real artists must do. He could never be satisfied with mere conventional depictions of life, such as prevailed in his day. In thus striking out for himself and developing the divine impulse within him, Okyo brought a new method into the sterile art of his nation, and founded school of painters that has done much to save Japanese art from senile decay. Okyo based his art on nature, or as Landseer did, on memories of nature, and marked Japanese art off distinctly from that of China. By his laborious and accurate study of the facts of nature Okyo laid the foundation of that mastery which afterwards characterized his work, so that he could give his fellow-countrymen those great conceptions that will remain a source of aesthetic inspiration to Japan for all time.

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A LORD OF BATTLES LONG AGO

By F. OGAWADO

THE subject of this sketch, possibly the greatest strategist of Japanese military history, and the most noted warlord of his day, remains through all the changes and chances of time the ideal representative of the nation's loyalty and patriotism. The noble and imposing bronze statue of him, guarding the main entrance to the Imperial palace near *Nijubashi*, bears witness to the honoured place he holds in the public mind. The name of Kusunoki Masashige is familiar from the days of infancy to every true Japanese; and all properly brought up citizens are taught to revere his memory and imitate his character.

This unchanging devotion to the hero is readily understood when it is remmbered that Kusunoki Masashige lived a life characterized by wholehearted self-sacrifice and devotion to the Emperor of the time. Not only has this fine monument been erected to his memory, but a shrine marks the place where he yielded up his brave spirit, and thousands flock thither in season to seek his benediction and be reminded of a patriot's duty. And the people of Japan point with pride to this unchanging and unstinted reverence for Kusunoki Masashige, as proving that the heart of the nation has never wavered in loving loyalty to the Imperial Throne.

Kusonoki Masashige was a man of Kawachi, born at the beginning of the 14th century, of parents long associated with official life, and who had for generations borne a name noted for loyal devotion, the family estate being situated near Mount Kongo. It is said that the couple for the first few years of married life were childness, to their mutual grief, and that the wife frequented the temple of Bishamon, to whom she prayed constantly for male issue, which petition the god in time granted. Like Samuel of the Hebrews, Kusunoki was a child from the Lord, and his mother brought him up to devote himself to his country. His opportunity for self-effacement and courage soon came, and we may now see what he proved himself to be.

In the year 1331 the Emperor Godaigo was much troubled by certain rebellious subjects who appropriated to themselves supreme political power, even to the verge of disloyalty. This powerful clique was led by the celebrated Hojo family, who established a kind of shogunate at Kamakura. Hojo Takatoki even went to the extreme of opposing the Imperial forces sent to demand submission of him, and the army of the Emperor, met by this unwonted opposition, was worsted. The Emperor withdrew to the temple of Kasagi, where his Majesty was favoured by a heavenly dream in which he saw omens of a way to deal with the unprecedented situation. In the vision there was a tree (木) and its leaves were denser towards the south (南); which brought to the Imperial mind the fact that the ideographs for "tree" and for "south" placed together,

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must be pronounced Kusunoki (楠), and for a person of this name the Emperor determined to seek. Upon relating the incident of the dream to the priest of the temple, the good man informed the Emperor of a man named Kusunoki far-famed in the province of Kawachi; and the man was immediately summoned. Responding to the Imperial behest Kusunoki Masashige at once appeared before the Emperor, and was instructed in the circumstances and asked his opinion as to the situation. He replied that in time, he was convinced, the rebel Hojo would suffer adversity; but to bring this about the rebel must first be punished by Heaven, whereupon the victory would be to the Imperial cause. "Hojo's forces are superior to mine in discipline and valour, as well as numbers," intimated Kusunoki, "but they are greatly lacking in leadership and knowledge of strategy, and must ultimately fail before one skilled in such tactics."

Kusunoki Masashige now returned to his estates and set about constructing a fortress capable of withstanding the rebel assault, wherein he could establish the headquarters of the Imperial cause. Here he hoped to receive the Emperor, in case the palace at Kasagi was endangered, and then to defeat the enemy by stratagem. When the regent Hojo at Kamakura heard of these doings of Kusunoki, he at once despatched forces to destroy the new fortress and bring the aggressor to terms. Soon Kusunoki's castle of Akasaka was invested by some 30,000 troops. As the enemy proceeded to draw a cordon about the environs of the castle, Kusunoki hid 300 men in ambush among the hills, with his brother Masasuye in charge. The rebel forces viewed the tiny fortress with contempt and thought the taking of it would be but a brief amusement. But as they approached the walls, so thickly did the arrows shower upon them, that a thousand men lay low in no time, and the body of the army became panic-stricken and attempted to retreat. Weary and disheartened they disarmed and took off their armour to rest by the way, when from the ambush Masasuye's 300 veterans fell upon them from all sides and put them utterly to rout; and at the same time reinforcements from the castle poured out and the annihilation of the rebels was complete.

The forces of Hojo were not finally yet vanquished, however; and after recovering himself somewhat, Hojo again attacked Kusunoki. The latter, never at a loss for new ideas on tactics, this time contrived a new form of strategy, and took his reinvigorated foe by surprise. Knowing that the rebels were going through a lengthy preparation to renew the assault, Kusunoki had double walls built around his castle, the outer one not embedded in solid foundation, as usual, but only held upright by ropes. During their assault upon the castle, the rebels easily scaled the outer wall; and as they stood thick as ants upon it, with their remaining comrades lined all along the base outside, Kusunoki's men cut the ropes, and the stone wall, coming down with a great crash, destroyed all in its vicinity. To complete the ruin, the defenders from the inner wall threw down stones and stumps till the very few of the enemy escaped whole.

On another occasion of attack, when the rebels were pulling down the stones from the castle walls with hooked spears, under cover of shields, Kusunoki stopped

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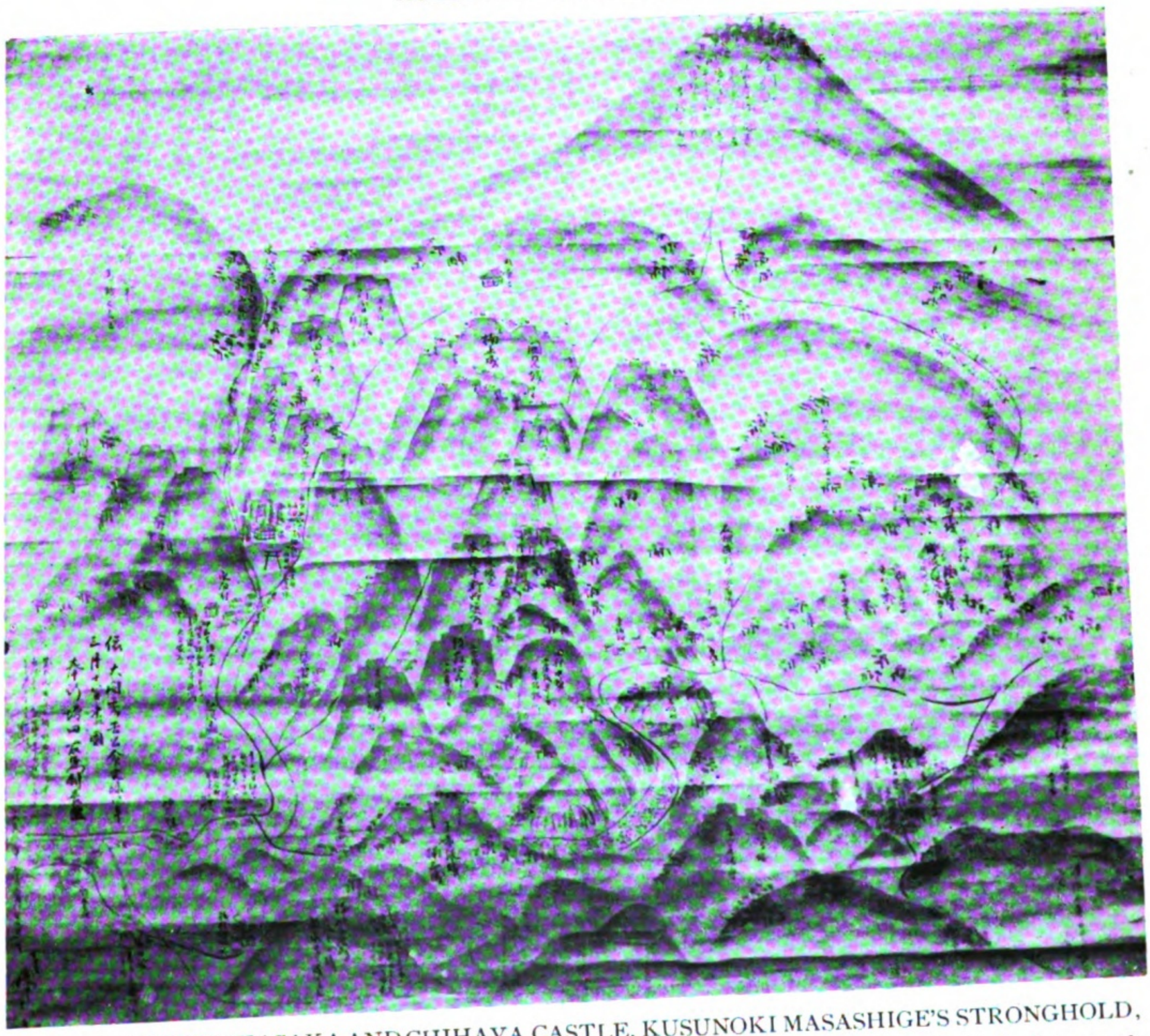
KUSUNOKI MASASHIGE



ANCIENT MAP OF AKASAKA AND CHIHAYA CASTLE, KUSUNOKI MASASHIGE'S STRONGHOLD, DRAWN BY ORDER OF HIDEYOSHI. *Ancienne carte du château de Chihaya : c'était la fortresse de Kusunoki, qui fut rasée par ordre de Hideyoshi. Alte Karte des Chihaya Schlosses, der Festung Kusunokis, auf Befehl Hideyoshis gezeichnet.*

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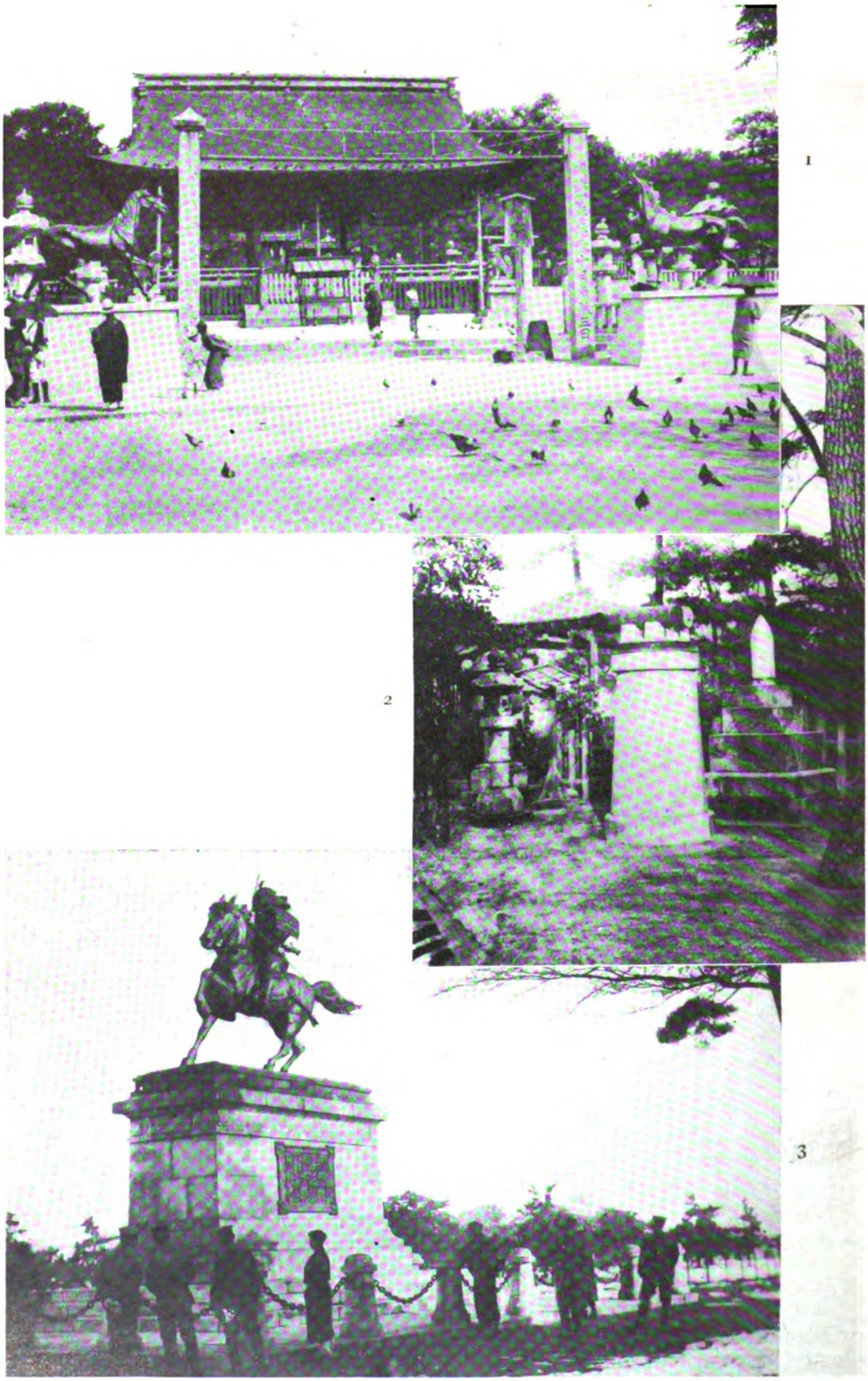

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1. SHRINE TO KUSUNOKI MASASHIGE, HYOGO 2. TOMB OF KUSUNOKI MASASHIGE 3. BRONZE EQUESTRIAN STATUTE IN FRONT OF IMPERIAL PALACE, TOKYO

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them by having boiling water poured down upon them, so that this phase of the attack had to be abandoned. The enemy thereupon withdrew a distance and erected stockades from which they directed arrows; and knowing that Kusunoki was not well provisioned, they intended to starve out the garrison. But, as before, the great strategist was equal to the emergency, and resolved upon a ruse. Kusunoki knew that if the rebels thought he was dead or had done away with himself, they would probably retire carelessly before renewing the seige, so he had a grave dug and the bodies of the dead defenders cast into it, with a funeral pyre buring over them, while at the same time he set fire to a portion of the castle. The enemy, as expected, seeing the funeral pyre and the castle in flames, supposed the chieftain was no more and began a retreat. Then Masashige and his men fled to Mount Kongo, and what was left of his castle fell into the hands of Yuasa Jobutsu, a lieutenant of the Kamakura regent.

On account of these reverses the Emperor Godaigo had now to retire to the island of Oki. In the meantime Kusunoki was not idle, and finally laid a plan to retake his castle of Akasaka. Learning that Jobutsu was laying in a large stock of provisions in anticipation of seige, Masashige plotted with the surrounding farmers who were engaged in carrying sacks of rice into the castle by night, and had his men join them in the dress of rustics, each with a straw sack on his shoulder, not containing rice, but arms and other necessaries of war. Thus the procession passed into the castle enclosure through the hours of darkness till more than 300 of Kusunoki's men were within. Then Kusunoki had another detachment make a pretended attack on the coolies outside, who were engaged in carrying in rice-sacks; when the garrison, thinking their transport men were being attacked outside, rushed to the gates to let them inside; whereupon Kusunoki's men inside attacked from behind, while their comrades without attacked from their position, the gates were forced and Jobutsu was forced to surrender.

Kusunoki Masashige was now master of the provinces of Kawachi and Idzumi; and he pressed into Kyoto to crush Hojo Takatoki who was in usurpation of authority there. Masashige divided his little force of 2,000 men into three detachments, to face the 5,000 veterans awaiting him at the capital. In the forefront of the battle he placed 300 weaklings, aged and dilapidated, with instructions to retreat and run on the first stroke of attack; and then when the enemy, thus encouraged, pursued a certain distance, the famous warrior had his reserve forces break forth from ambush to attack the enemey in the rear; and at Tennoji near Osaka a fierce encounter took place, resulting in the discomfiture of the rebels. Hojo now sent forward his most noted general, Utsunomiya Kintsuna, who attacked with 5.00 reserves. But Kusunoki knew very well that no one would attack with so small a force unless he were in desperate straits and intended to fight while a man was left, thought it would be a waste of his own veterans to face such an encounter, and retired to save his men for a more decisive engagement. He then had hundreds of rustics run through the forest and over the hills during the night, carrying torches; and this ruse caused the enemy to withdraw, thinking that Kusunoki's forces were much stronger than supposed.

Once again when Kusunoki was beseiged in the castle of Chihaya he had straw men made and dressed in full armour. These he stationed in battle array without the walls at might and beat the signal of attack on the wardrums. Whereupon the enemy advanced upon the decoy army, when Kusunoki's forces in ambush rushed upon them from the rear and put them utterly to rout. Afterwards the enemy recovered and attempted to storm the castle across a wooden bridge to take the gates; but Kusunoki had lumps of live charcoal hurled upon the bridge from the walls, and over these he had oil squirted from strong bamboo syringes, the spraying

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oil causing a fierce flame, which set the bridge on fire and forced the enemy to withdraw.

Another famous warrior of old Japan now comes upon the scene; and with the assistance of the great Ashikaga Takauji, the Hojo cause came to naught, and Masashige had the satisfaction of seeing the Emperor Godaigo return from exile in Oki, and once again occupy the Imperial palace at Kyoto. Upon his return the Emperor at once summoned Masashige, and was pleased to offer him grateful thanks and to assure him that but for his loyalty, devotion and efficiency as a soldier, the Imperial cause would have been hopeless. In 1334 Kusunoki Masashige was made chief adminstrator of the three provinces of Settsu, Kawachi and Idzumi. At this time there were two other great men who had risen to prominence during the wars of the restoration, Ashikaga and one Nitta; but as the proverb has it. "Two great men cannot stand together," and a quarrel arose between them, Ashikaga desiring the precedence, as he had killed the rebel Hojo. To avoid a clash Ashikaga betook himself to the eastern provinces where he established himself in a position similar to that occupied by the rebel he had done way with, being a sort of shogun. The men who served him were well rewarded and called *samurai*, which finally led to an order of things finally establishing feudalism in the Empire. The *samurai* of Ashikaga enabled him to overthrow Nitta, and finally to capture Kyoto; but he had at last to meet Kusunoki Masashige, who drove him into Kyushu. There recovering his forces he again marched upon the capital. Masashige now felt that his exhausted troops would scarcely be a match for the wild tribes of Kyushu, with which Ashikaga, like Atilla king of the Huns, intended to assualt the capital; so he advised delay and parley; but Fujiwara Kiyotada, adviser to the Imperial Court, ordered immediate advance and attack, which Kusunoki took for an Imperial command and did not hesitate to obey, though he believed it useless.

Anticipating that this meant the end of his career, the great warrior held conference with his brave brother Masasuye, to which his little son was also invited. He told them that it was impossible to expect victory under the circumstances, but as the order had been given in the name of the Emperor, there was nothing for it but to obey. He then advised both to be ready to die as he was, for the sake of sovereign and country. There in the little town of Sakurai he took leave of his relatives. In doing so he handed to his little son, only eleven years of age, his sword that had won him many a combat; and this parting scene between Masashige and his son at Sakurai-no-eki is among the most cherished and memorable in the annals of Japanese patriotism. Soon afterwards the brave warrior went out to the battle. The results justified his judgement, and the fierre hordes from the south swept all before them. Masashige found himself carried into a farmer's but with eleven gaping wounds in his body; and there he beheld his brother Masasuye in the same plight, his life also gradually cozing out through innumerable wounds. Kusunoki handed his sword to his brother; and the latter knowing what it meant, likewise handed his own sword to Masashige. Simultaneously each despatched the other, and their pains of mortal battle were soon over. Their dying words, "After death I shall be reincarnated even times to revenge my Emperor," have become the most treasured and historic utterance of Japanese loyalty. Thus died at the age of 43, Kusunoki Masashige, together with 16 of his faithful clansmen; and over the spot where the two brave brothers and their comrades expired, has been erected a shrine where the people still crowd to do homage to the spirit of the distinguished loyalist. The sacred spot lies on the banks of the river Minato in Hyogo near Kobe; and thither even the foreigner is wont at times to make a pilgrimage to behold where is worshipped the soul of this hero of battles long ago.

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THE FINANCIAL PROGRESS OF FORMOSA

By KAZUYOSHI YAGIU

(PRESIDENT OF THE BANK OF TAIWAN)

AS the fiscal policy obtaining under the Japanese administration of Formosa has proved to be one of the most successful in the history of colonization, an examination of it becomes a matter of world-wide interest. During the Chinese régime Formosa showes little or no development save in the direction or rice cultivation, with very meagre results; so that when Japan came into possession of the island financial transactions were few and insignificant. Most of the business transaction in staple products were carried on by merchants on the Chinese mainland, or by European traders. These exporters usually worked through middlemen, through whom funds were advanced as needed to the agriculturists in exchange for anticipated crops, the whole thing being a on a very small scale. Consequently no great need was felt for banks, though the *Maishinkan*, the *Waidankan* and the *Yokō* companies did some banking business for the northern districts. With the subsequent establishment of proper banking institutions these merchant banking companies began to disappear, the *Yokō* alone still going on.

When Formosa came under the jurisdiction of Japan the Nippon Churitsu Bank set up offices in Taihoku, Keelung and Tainan. The following year, 1896, the Bank of Japan established its agency at Taihoku; and in 1899 the Nippon Churitsu Bank amalgamated with the 34th Bank; and in February of the same year the Bank of Taiwan was established. Up to this time there was little or on banking business to be done in the island, except the disbursement of money from the national treasury and the exchange in connection with silver and paper money. After that year, however, there was every indication of a healthy change, and general banking business began to grow brisk. This must to a large extent be attributed to the activities of the Bank of Taiwan, which, in accordance with law No. 38, approved by the Imperial Diet in March 1897, undertook the financial development of affairs. Progress was attained only in the face of the greatest obstacles not least among which was unfavourable public opinion which had an idea that monetary circulation in the wild island of Formosa could never amount to anything. Events seemed, it is true, for some time to justify the apprehension of the public; for the Government had to assist the Bank of Taiwan with subsidies, and took up over a million *yen* worth of shares, appropriating the dividend thereof to the bank's reserves against losses, besides giving the bank a loan of two millions in silver without interest. This protection by the government led to a great demand on the part of the public for bank shares, so that when we called for 40,000 we had applications for some 118,000. Under these fair prospects the Bank of Taiwan set out on a new career in June 1987, and by September the bank had offices and agencies opened in all the more important business centers of the island. In April 1910 the amount of guaranteed note issues being raised to 10,000,000 *yen*, the capital of the bank was raised to an equal amount. Henceforth the Bank of Taiwan became the leading medium of monetary circulation in the island, and the largest financial instrument in the development of Formosan industries.

Of course other banks naturally came

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in and bid for a share in the increasing financial transactions accompanying the industrial development of the island. The 34th Bank has already been mentioned. The Taiwan Savings Bank, the Kagi Bank at Kagi and the Shoka Bank at Shoka, as well as the Taiwan Industrial Bank, which, has since amalgamated with Taiwan Savings Bank. The following table may give some concrete idea of the amount of deposits remaining at the end of the years named :

	1901	1906	1911
Bank of Taiwan	4,151,446	6,395,572	21,534,989
34th Bank	861,915	1,120,639	3,952,940
Taiwan Savings Bank ...	187,151	279,250	599,000
Kagi Bank	—	12,489	731,931
Shoko Bank	—	17,545	1,07[illegible],957
Taiwan Industrial Bank ...	-	—	175,673

During the year 1911 the extent of loans afforded by the various banks in Formosa was in the neighborhood of 28,000,000 *yen*. The amount invested in rice, tea, sugar, camphor and mining industries was nearly 33,000,000 *yen*. Previous to the establishment of the Bank of Taiwan all bills advanced on tea and other exports by foreign countries had to be cashed in Amoy, but since this important duty was undertaken by the Bank of Taiwan the various importers and expoters have their main offices in Formosa, which adds much to the volume of monetary circulation in the island.

The repaid increase in the deposits of postal savings banks in Formosa shows a satisfactory growth of thrift among the population of the island, a feature which the authorities have been endeavouring to emphasize. The number of depositors last year was 143,650, the amounts to their credit standing at 2,276,801 *yen*. It is very satisfactory to note that of the total number of depositors in savings banks, 51.9 per cent were native Formosans, including 793 who were formerly savages; and their savings amounted to 4,501 yen. The rate of increase in deposits may be inferred from the fact that the amount is now almost three times what it was three years ago. That the native Formosans are taking up with the policy of thrift encouraged by the administration, shows good promise for their future prosperity.

With a view to encouraging further financial development among the agricultural sections of the island the Bank of Taiwan in 1903 entered into an agreement with the Japan Hypothetic Bank to advance loans to farmers. At first the agriculturists were shy of this new way of doing business, but after they saw the utility of it, they began more and more to take advantage of it; and now loans for such expenses as repairs, irrigation work and so on, are common, and the demand for capital is on the increase. The loan terms are usually from ten to fifteen years and the average interest is about 8 per cent. These loans to farmers are doing much for the reclamation of new land, the development of fruit cultivation, sake brewing and such enterprises. The total amount of such loans in 1911, reached 2,726,705 *yen*.

In addition to banks the administration has established various minor menetary organs of circulation, such as Credit Associations, chiefly to discourage doubtful means of investment, and promote wholesome methods of enterprise.

When the Bank of Taiwan opened its offices in Formosa the rate of interest on loans was so high as to be prohibitive, being from 4 to 7 *sen* a day. Rates were lowered gradually as industry developed, advances being made on the staple products of the island and for commercial enterprises. At present the rate for interest and discount in Formosa compares favourably with any other part of Japan, the lowest rate in the Bank of Taiwan coming next to Tokyo and Osaka; but the highest rate as well as the average prevailing among the banks of Formosa is higher than in any other part of the Empire, chiefly because capital is scarce, the demand for it rather spasmodic, the money market narrow, and the objects of investment are not so extensive as in Japan proper. However, the Bank of Taiwan has special facilities for affording loans at very low rates for the encouragement of such industries as sugar, rice, tea and

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camphor, the public being accommodated in this way last year to the extent of 32,300,000 *yen* and the interest charged being not more than in Japan proper. In accordance with the progress of industry the rates of interest will go down still further.

The money market in Formosa is subject to the usual fluctuations, proving usually less brisk towards the close of the year, and being much influenced by the seasons of plantation, which are not the same in all parts of the island. It is now customary to divide the island, from a money point of view, into northern, middle and southern districts. In the tea regions of the north the biggest demand for capital is from May to November, July and August being the most important period for Oolong tea. Other kinds of tea have their greatest demand for money in the spring season, from April to the end of June. In the Middle districts money is influenced in connection with rice cultivation. Though rice is grown all over the island, the most important districts are around Ako and Taichu in the middle regions, the demand for capital beginning about the middle of June, and continuing in intensity through July and August. A second season sets in about the beginning of December in the southern district, the middle of October in the middle district, the demand being most brisk in November. In recent years it is becoming the fashion to sell the rice standing in the field, and this is changing somewhat the seasons for capital. In the southern district the sugar cultivation begins in earnest about the end of April, and there is a good demand for capital at this time. In connection with sugar refining the call for money comes about end of November and is at its height in January and February.

The large amount of money circulated by the national treasury in Formosa has naturally a great influence on the monetary institutions of the island. The handling of this revenue was formerly under the management of the Japan Bank, but since October, 1899 it has been entrusted to the Bank of Taiwan. Keeping the numerous special accounts of the government is a big business in itself, apart from the general business of the bank, the duty of sending considerable sums of money to the remote parts of the island being no easy matter. Not infrequently the places to be reached are so difficult of approach that the bank officials are exposed to great danger from savage attacks; but owing to the subjugation of the tribes, matters are now easier for us, and the conveyance of money is for the most part quite safe. Since taking over this work for the government the Bank of Taiwan has received from the authorities the sum of 564,328,667 *yen*, and attended to the proper distribution of 544,817,320 *yen*. During the year 1911 alone the bank received from the government for safe keeping the sum of 117,875,979 *yen* of which 99,819,971 *yen* were distributed by the bank according to government order. The revenue from camphor alone amounted to 4,521,267 *yen* last year, this being the sum paid in by the Mitsui Company only. From inland revenue the receipts for the year were 3,109,351 *yen*. The sugar tax brings in about 10,000,000 a year. Tobacco, opium and railways show a revenue of about 6,000,000 annually. All these revenues, we are glad to say, show good prospects of annual increase. After disbursements are made by the bank, all surplus is remitted to the mother country, the amount so forwarded last year being the handsome sum of 18,955,300 *yen*.

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CURRENT JAPANESE THOUGHT

New Ambassadors

Changes in the heads of foreign embassies in Tokyo have been unusually frequent during the past few months. The new Austro-Hungarian ambassador, successor to Baron Guido de Call, has taken up his residence at the embassy; and the welcome extended to Baron Müller was in no way less cordial than to his predecessors. The new American ambassador, the Honourable Larz Anderson, Mrs. Anderson and family, arrived in Tokyo at the close of the year, and have taken up their residence at Reinanzaka. Mr. Anderson was received with the usual cordiality extended to Americans in Japan, and especially to those in any degree representative of their country. The distinguished record of the new ambassador in European diplomatic circles, his wonted warmth and geniality of character, as well as his no inconsiderable degree of familarity with Japan, will do much to instate him in the affection of the Japanese; and we have no doubt that during his tenure of office relations between the two neighbours of the Pacific will continue to remain as friendly as they have been since the beginning of their international intercourse half a century ago. The resignation of Mr. Anderson's predecessor, Col. Charles Page Bryan came as a surprise and disappointment to his many friends in Japan; but as medical advisers held out no hope of his compelete recovery by remaining in Japan, there was nothing to do but relinquish the post. The appointment, with precision and despatch, of so able a successor will no doubt meet with the appreciation of Americans and Japanese alike. The British Embassy will likewise soon the see arrival of Sir William Conyngham Greene, to take the place of Sir Claude Maxwell MacDonald; and the new ambassador, together with Lady Greene and family, will be extended the same hearty welcome that was accorded the last ambassdor, and maintained with a spirit of increasing cordiality during the twelve years of his residence in Tokyo.

Work for the New Cabinet

It is recognized in many quarters that some of the more important responsibilities devolving upon the new cabinet will prove to be in the field of diplomacy. The brief existence of the Sainoji ministry did not afford it much time to win laurels in this direction; and when the vital moment arrived and the nation had finally to fall back upon a master mind in Japanese diplomacy, Prince Katsura was awarded the name as well as the game. Having to his credit the successful conclusion of the Anglo-Japanese Alliance, the triumphant consumation of the Russo-Japanese war, the renewal of the Anglo-Japanese Alliance, the revision of the foreign treaties and the Annexation of Korea, Prince Katsura will not probably falter in the face of what now awaits his initiative and decision. It is believed that the situation in China still calls for a measure of ability and precaution not evinced by the last cabinet; and that the attitude of Russia in Mongolia cannot be satifactorily adjusted without involving other powers. In such a case, Japan and Great Britain will undoubted have something to say; and the inclusion of the Japanese ambassador to London as Foreign Minister in the new cabinet, looks as if Japan and her Ally intened to continue taking each other into confidence in regard to East Asia. In short the diplomatic situation in the Far East is fast changing; and the future is charged with matters of great moment for Japan. Whatever be the outcome the new Katsura ministry can be trusted to deal with it to the

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honour and satisfaction of Japan, and perhaps to the rest of the world as well.

Origin of High Prices

The question of high prices and the increasing cost of living has been a matter of pressing importance in Japan, as elsewhere. It is interesting to note that the exorbitantly high prices now prevailing throughout the world are attributed by some of the leading authorities in economics to no cause inherent in any one nation, but to the devotion of an abnormal amount of the world's capital to unproductive investment, such as armaments and undeveloped territories. The world has plenty of food, say these economitsts, but, like a housewife with too many irons in the fire, there is no time to get it ready. The sinking of so large a proportion of newly created capital and labour in roads, railways, mines, and the general development of backward regions, means the application of much world-energy to what will be long in becoming productive. Hope lies in the fact that the returns will come in later; but too late, alas, for the present generation to enjoy cheaper living. Thus we are to-day labouring and investing the reward of our labour for posterity, when the world will be even more overcrowded, and prices must necessarily be low to afford happiness and prosperity. It is but one more illustration of the old saying; 'One soweth and another reapeth."

The Need of Scholarly Missionaries

One of the leading religious weeklies of the capital makes a plea for more scholarship among the hearlds of the Cross in Japan. The journal is persuaded that Christianity often loses much in being represented by men not familiar with the scholarship of the day. It avers that the young men of the present day have shaken themselves free from traditional thought and are in an inquiring state of mind. When asked to believe in religion they want to hear what there is of a rational kind to be said in its favour. For old men and women it may suffice for Christian ministers to proclaim the old truths in the old way, quoting authorities for what they allege, but young men who have been receiving training in Science and who have been taught to ask the why and the wherefore of every thing that is told them, will turn away in disgust from preaching of this sort. The oldfashioned missionary thinks that if he knows his Bible well and can talk about God's love fluently, that is all that is required. But the up-to-date preacher must be equal to dealing with the social, political and learned questions which are being warmly discussed in the press to-day. He must know a good deal about science, philosophy, psychology and history. Learned young men are not to be converted to Christainity by ignorant preachers of the Gospel of Christ.

The Coronation

The question of the date of of the Imperial Coronation is one of no small interest to people the world over, as no doubt a considerable number of those contemplating a visit to Japan will doubtless prefer to make the trip coincident with one of the most important events in the history of morden Japan. It is now understood that the date for the Coronation has been set for the autumn of 1914, although no formal notice of the date has yet been issued by the authorities. Meanwhile preparations are already under way by the Imperial Household Department, the Department of Foreign Affairs and the Imperial Railway Bureau. As the ceremony must take place at Kyoto, in accordance with the law of the Imeperial Household, a Commission will be appointed to taken entire charge of the ceremonies connected with the event. Of course such an occasion will be in many ways different from similar functions in the west. The sovereign of Japan does not wear a crown, and consequently there will be no formal assumption of that symbol of royalty; but the old-time sacred ceremonial will be faithfully observed, as well as other ceremonies appropriate to the formal ascension of the Throne. Accommodation for visitors in Kyoto is somewhat

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limited, but the authorities are arranging for improvements in this respect; and when the event comes off, vistors to the ancient capital to see the new Emperor ascend the Throne of his forefathers in state, will find ample accommodation and will witness something never before seen by the people of the modern world.

Policy of the New Cabinet

When he was ordered by his Majesty to form another Cabinet Prince Katsura presented to the Emperor, according to the *Hochi*, six principles which he was determined to follow despite all dffifculties that might arise on the part of the new Cabinet. They are as follows:

1. In compliance with the progress of society, all political dealings shall be transacted hereafter in accordance with true constitutional usage, and not in any cause through the channels of compromise.

2. A curtailment of 50,000,000 *yen* in the annual expenditure of the general account and an equal curtailment in the expenditures of various special accounts shall be carried into effect from the fiscal year 1914—15, but as there is no time for the compilation of a fresh budget, the budget for the fiscal year 1912—13 shall be renewed for the next fiscal year, 1913—14.

3. An active foreign policy shall be inaugurated upon the principle of peace, and efforts shall be made to strengthen the foundation of the Anglo-Japanese alliance, to reap the fruits of the Russo-Japanese and Franco-Japanese arguments and to foster friendship with the other treaty powers, all with a view to the assurance of peace in the Far East.

4. The loan policy started by the second Katsura Cabinet, including the annual redemption 50,000,000 *yen* of public bonds shall be followed.

5. A national Defence League shall be established to fix the standard of the national defence of the country, after due consideration of both the political and financial circumstances of the country, and new programs shall be drawn up both for the navy and army commencing with the fiscal year 1914-1915. However there shall be no new undertakings for the fiscal year 1913-14.

6. Investigations shall be made for the object of reforming the systems of administration, finance and taxation.

The National Defence Association

The promoters of the new organization for the improvement of national defence, which has the approval of both houses of the Imperial Diet, have published a long prospectus, giving their views on this important subject. The doucment says that by national defence is meant preparations for the defence of the national polity of the Empire, entirely free of any aggressive designs, and consequently not aiming at expanding the works of defence beyond the scale that is absolutely necessary for the protection of the country. A military preparation which is out of proportion to the national resources is not only incapable of promoting the welfare of the country, but has the contrary effect of diminishing it. We recognize no distinction between the Army and the Navy in dealing with the question of our national defence. They are both part of the machinery for national defence. First importance must be attached to the preparations for the protection of the mainland, and the protection of the over-sea dominions must next be considered, so that due gradations of importance may be assigned to the works of defence to be started at different points in the country.

Religion

The foreign editor of the *Nove Vremya*, the leading journal of Russia, in commenting on his recent visit to Japan, remarks that one of the things that most astonished him was the great indifference to or event dislike of religion displayed by the politicians, educationists and business men whom he met while in Japan. Some of the religious organs of Japan admit the truth of the impression indicated, and deplore the slowness of the nation's spiritual development. It is even thought that the Japanese were more religious before the advent of western civilization. The influence of

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the west has been to secularize rather than to spiritualize Japan. It may, perhaps, be nearer the truth to say, however, that the nation was more superstitious before the coming of western thought. It is hardly probable that under the influence of occidental ideals Japan has been deprived of any ideal that was really noble or any principle that was really true. The uprooting of superstition, false convention and hypocrisy, that has characterized the progress of moral and mental development in the west for nearly a hundred years, has naturally also become active in Japan, the only difference being that in Japan superstition does not seem to have done so much to prepare the way for moral and spiritual development that it has apparently done in the west. Some will account for this by the difference between Christianity and Buddhism, the one serving to hasten mental and spiritual evolution, and the other suppressing the soul and wrapping it round with impenetrable mystery. One of the religious journals of Tokyo says that the Japanese at present can only be compared to people "who have lost their light on a dark night and are dragging each other into the ditch." But what light is it that they have lost? To know that the light has been lost is surely the nearest thing to finding it again. To many it will seem that the light has never been found. When the Light from the orient shone into Europe, though many despised it and martyred the torchbearers, the west as a whole received it, and that Light has led the west into the forefront of moral and intellectual power. Now when the west hands on the Light to the east again, is it gracious or true to say with closed eyes, "the west has taken away our light and we are like men lost in the abysmal darkness?"

The Foreign Trade of Japan

The foreign trade returns for 1912 up to the second ten days of December indicate that the exports have reached 506,582,000 and the imports 603,715,000, a total of 1,110,297,000 *yen*, the excess of imports over exports being 97,123,000 *yen*. The exports, compared with the corresponding period of last year, show an increase of 75,068,000 *yen* (over 17 per cent.) and the imports of 105,566,000 *yen* (over 21 per cent.), a total of 180,634,000 *yen* (over 19 per cent.). The excess of imports over exports for the similar period of last year showed an increase of 40,498,000 *yen*. These figures do not include the foreign tarde of Formosa and Chosen.

A remarkable fact connected with this year's trade is that both imports and exports have shown a constant increase throughout the year, covering all parts of the world, especially the continents of Asia and America. If the figures returned for the last ten days of December, and the exports to and imports from Chosen of 46,763,000 *yen* and 16,506,000 *yen* respectively, be added to the total already obtained, a grand total of over twelve hundred million *yen* will be reached, which is an unprecedent figure in the history of Japan's foreign trade.

Other notable facts are that a decrease of 16,000,000 *yen* occurred in the import of shirting, calico, woollen cloth, serges, dried indigo, oil cakes, rails, beans, kerosene, and cotton satins; but an increase of over 104,000,000 *yen* took place in raw cotton, ginned cotton, iron, rice, wheat, sugar, wool, machinery, hemp, fertilizers and paper, causing the excess of imports over exports as stated above. Under the head of exports, a decrease of 6,700,000 occurred in *habutae*, rice, tea, wood, camphor, and umbrellas. The staple exports all showed a remarkable increase, silk taking the lead by 19,000,000 *yen*, yarn coming next with 12,000,000 *yen*, braided hemp increasing by over 10,000,000 *yen* and the other articles, including cotton textiles, copper, kerosene, matches, knitted shirtings, refined sugar, dried *surume*, fish oil, and silkhandkerchiefs, coming last with an increase of 12,000,000 *yen*.

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Japan's Trade With Britain

A report on the condition of trade between Japan and Britain during 1911 compiled by Mr. Aoki, Consul-General at London, has been just published. According to the Consular report the total value of the Anglo-Japanese trade for the year aggregated £15,514,770, composed of £3,382,118 representing Japanese exports to the United Kingdom, and £12,132,652 representing British exports to Japan. The British exports to Japan thus exceeded Japanese exports to the United Kingdom to the extent of £8,750,534. The orign of the development of Anglo-Japanese trade during the past three years is traced to the increase of the British exportation to Japan, while the volume of Japanese goods imported to the United Kingdom remained quite stationary. The total value of the goods exported to the United Kingdom from Japan last year resulted in a decrease of approximately £1,000,000 on the figure of the previous year. Of the Japanese goods imported to Britain, which increased last year, more important are silk piece goods, silk yarns, buttons, lumber. porcelain and earthenware, cereals, toys, and fancy mattings. Those, which decreased, were chiefly seeds for oil manufacture, metals, oils, curios, braids, hemp cloth, etc.

The British exports to Japan are steadily on the increase, the total volume for last year showing an increase of £1,740,000 on the returns of the previous year. The increase is chiefly in machinery, books, metals, fertilizers, and vessels, while wool, electric supplies, worsted yarns, paper, and condensed milk decreased.

The following returns showing the volume of the trade between Japan and Britain is given for reference.

	Japanese exports to Britain	British imports into Japan
	£	£
1902.....	1,898,919	5,276,671
1903	2,276,443	4,171,253
1904	2,349,477	5,043,674
1905.....	1,860,313	9,766,900
1906.....	3,048,889	13,115,330
1907.....	3,307,790	12,279,496
1908.....	2,992,685	10,128,085
1909.....	3,700,639	8,618,821
1910.....	4,327,299	10,389,408
1911.....	3,381,118	12,132,627

The excess of Japanese imports from Britain over exports to Britain, which was £3,300,000 a decade ago, increases to £4,9000,000 in 1909, to £6,000,000 in 1910, and to £8,700,000 in 1911.

Tuberculosis in Japan

The astonishing indifference shown by the Japanese people to the terrible diseases that prevail among them is perhaps to be attributed to the spirit of fatalism which still has a strong hold on the national mind. When the attention of ordinary persons is drawn to the ravages which are being made by tuberculosis in this country, the usual reply is *Dōmo, shikata ga nai,* which means that there is nothing that can be done to prevent the spread of this dreadful scourge. Tuberculosis kills 133,000 persons every year in Japan—one in every four miuutes. It kills one-tenth to one-seventh of the Japanese people. It kills one-third of all who die between the ages of 18 and 45. In England, Germany and Denmark the death rates from tuberculosis have been reduced fifty per cent during the past 25 years. But in Japan till quite recently next to nothing has been done by the Government or by private societies to prevent the spread of the disease. It is now well known that tuburculosis is communicable, preventable and curable. It is a disease caused by the growth in the body of the tubercle bacillus or germ. This germ is a vegetable parasite, rod-soaped and 1/100,000 of an each wide, discovered by Robert Koch of Berlin in 1882. The daily expectorations of a consumptive may contain millions of germs. The germ growing in the body destroys tissues and produces poisons or toxins, which cause the well-known symptoms of the disease. The commonest form of tuberculosis is tuberculosis of the lungs or consumption, but it may occur in any part of the body and especially in the bones and joints. The disease is acquired, not inherited.

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There can be no tuberculosis without the germ. The commonest method of infection is by inhalation. Dried germs from the sputum of consumptives float in the air and are breathed into the lungs. Hence the necessity of destroying all sputum, and of special precautions in coughing and sneezing. Tuberculosis may also be acquired by *ingestion, i.e.*, by swallowing germs with infected milk and food, and more rarely by infection through cuts and wounds. Thus we see that in Japan as elsewhere the death-rate from this fell disease could easily be reduced by one half if proper measures were adopted by the authorities and private societies. A few months ago a Society was formed at Karuizawa called *The Anti-Tuberculosis Association of Foreigners in Japan.* The object of this organization was to investigate and to disseminate information concerning the prevention and cure of tuberculosis in Japan. Any foreigner residing in Japan who approves of the purpose of the Association may become a member by the payment of the annual membership fee of one *yen*.

We are glad to be able to state that leading Japanese doctors are now founding a powerful Japanese Anti-Tuberculosis Association. At the end of October a meeting of fifty prominent doctors of Tokyo was held at the headquarters of the Japanese Hygienic Association, Ōtecho, Kojimachi. Baron Sato Susumu was elected Chairman of the Meeting, and is heading the movement, and twenty-five doctors were appointed as an organizing Committee. The Office of this new Society is at Saegi-cho, Kyobashi. The essentials in the cure of tuberculosis being fresh air, light, cleanliness, rest and wholesome food, these two newly organized Anti-Tuberculosis Societies, if they secure adequate support from the general public, should be able to greatly reduce the misery caused by the wide prevalence of this fearful complaint. Dr. A. K. Faust, of Sendai, is the President of the foreign Association, to whom the membership fee of one *yen* may be sent, entitling the sender to the Quarterly Journal of the Society.

Orthographic Reform in Japan

The inconvenience of using Chinese ideographs for writing Japanese is from year to year becoming more imminent, and complaints are being voiced in various important quarters to the effect that the adoption of Roman letters is the only solution to the difficulty. To learn to read Chinese or Japanese requires remarkable feats of memory with little or no appeal to reason; and this is regarded by many of the leading thinkers of Japan as a tremendous drawback to the mental progress of the nation. For the first ten years of a child's life he has to devote most of his time to memorizing characters, during which period his brain has little opportunity for development in other more important directions; so that in the estimation of some educationists, this portion of the child's career is almost wasted from a pedagogical point of view. As all the leading nations of the west use Roman letters it is thought Japan can never achieve her best without resort to the same method of orthography. A special organization known as the *Romaji-kai* has been at work for some years trying to prepare the way for a universal adoption of occidental ways of writing Japanese, but it cannot be said that much progress has been made. It has been an almost insurmountable task to make headway against the inveterate prejudice and ingrained conservatism that prevails on this subject. In a recent article on this subject the veteran scholar, Dr. Tetsujiro Inouye, makes some interesting comments in reference to the possibility of adopting *romaji* in Japan. He admits, to begin with, the advisability of using a simpler method of orthography in Japan. Dr. Inouye then reviews the opinions of those who are opposed to any change because of the innumerable difficulties they see in the way. He thinks that those who once advocated the use of the Japanese script in place of ideographs have dwindled into an insignificant minority. Dr. Inouye does not agree with those who desire an immediate abolition of Chinese ideographs

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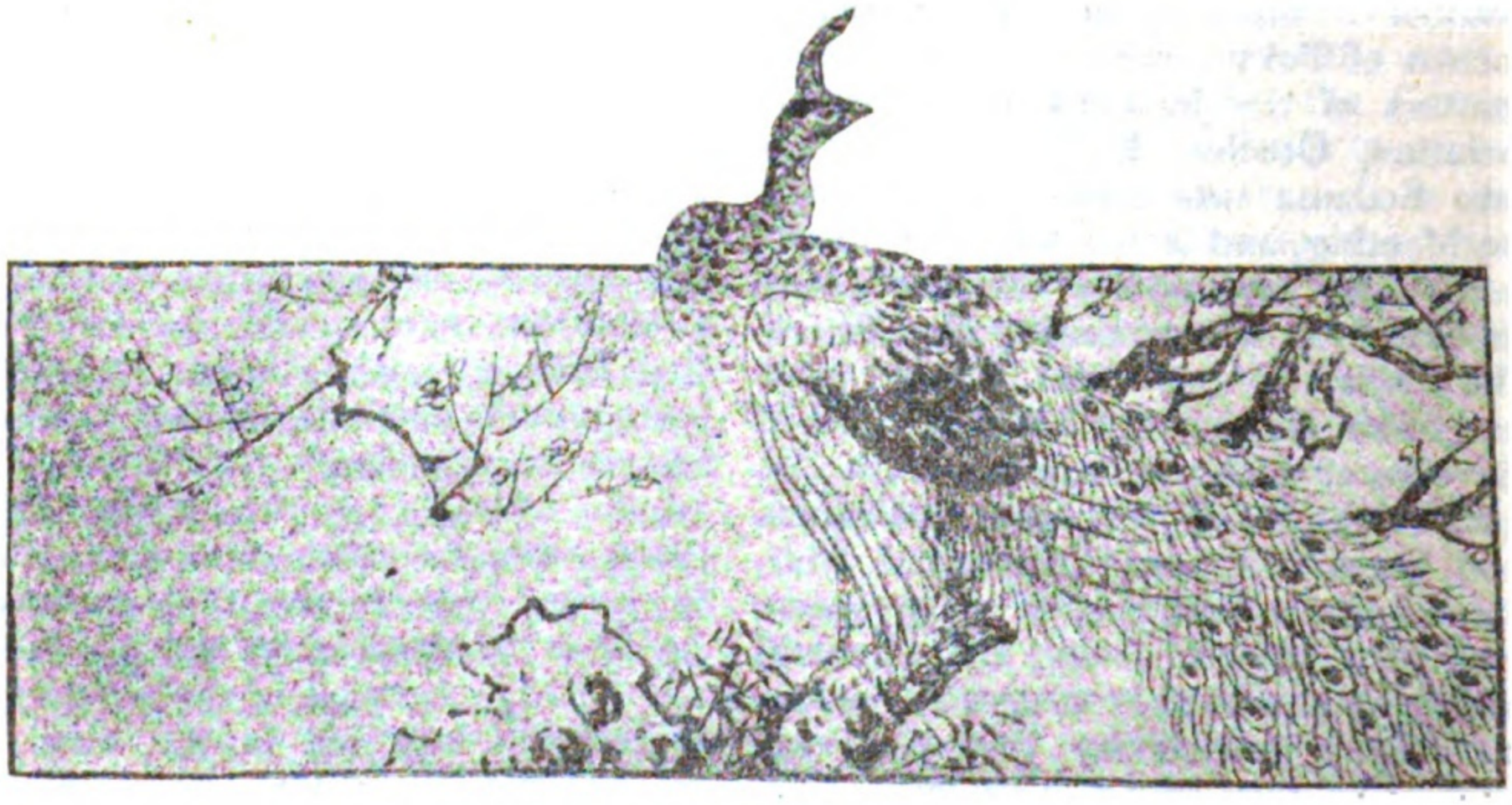
and the subustitution of Roman letters, but holds to the saner method of gradually abolishing them and at the same time gradually bringing in the use of Roman letters. Both methods of writing should go together for a number of years until the nation becomes accustomed to the new method, when, he thinks, the general public will acquiesce in a complete abandonment of the antiquated way of writing Japanese. This gradual method of substituting Roman for Chinese symbols in writing is accepted by, perhaps, the majority of Japanese scholars, including Baron Sakatani, Mayor of Tokyo, who has an article on this subject in the current number of the JAPAN MAGAZINE. How much so great a reform would mean to Japanese they themselves fully know. There is no doubt that the change would not only accelerate the mental progress of the nation, but greatly facilitate learning of the Japanese language by foreigners. At present the learner of Japanese and the people themselves have to depend almost wholly on the eye for the meaning of a word, whereas occidentals depend chiefly on the ear. For this reason the Japanese are often accustomed to say that what is *heard* is but partially understood, but what is *seen* is wholly understood. But as the colloquial language is becoming more and more the language of books, business and general life, the written classical style will in time go out of use. On the whole it may be taken as a general opinion that the desired change will never be really brought about until the department of education insists on the Roman letters. There is little indication that so radical a reform will be introduced in the near future.



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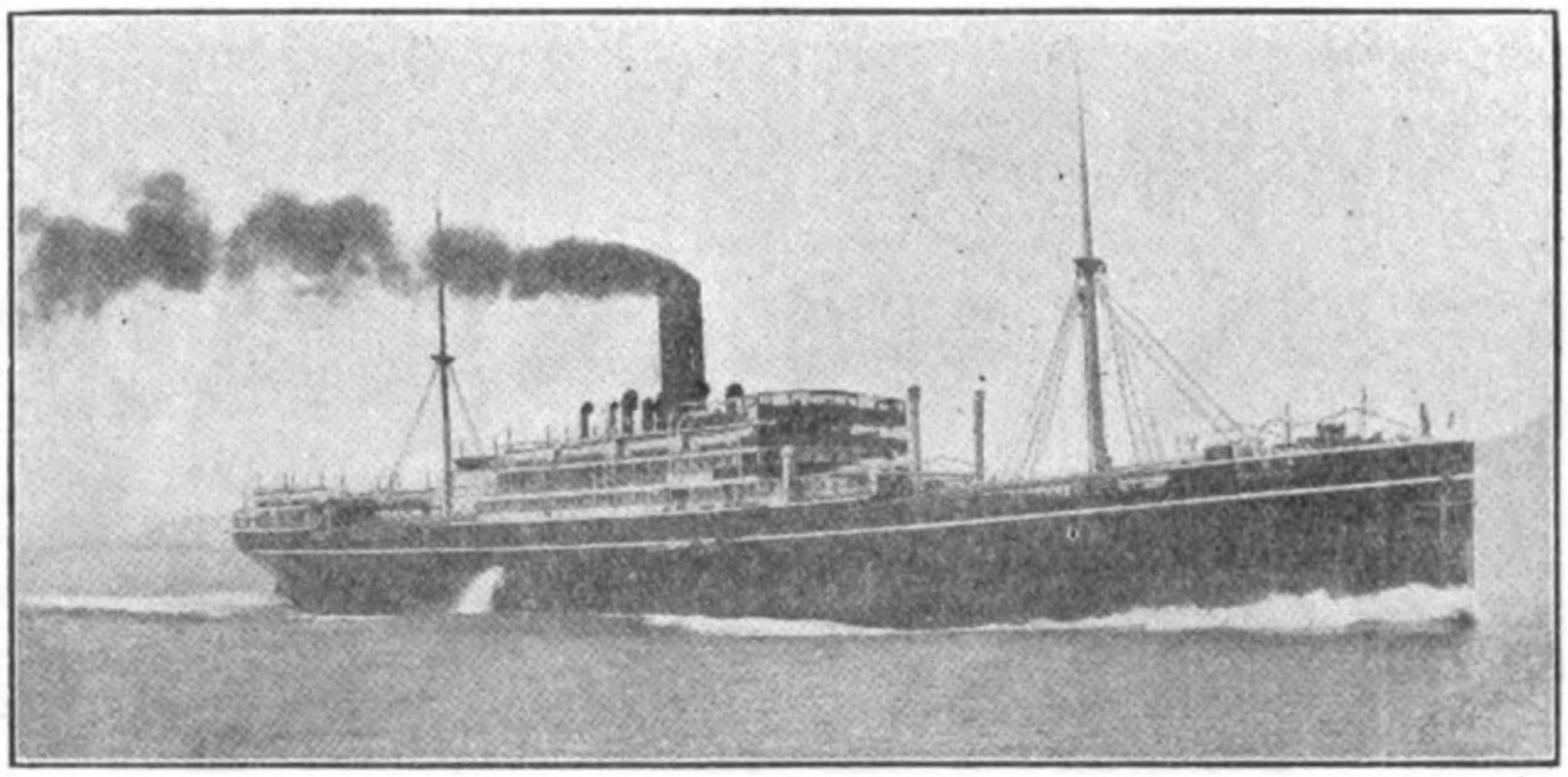

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